

THE MUSICAL TIMES

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OCTOBER 1, 1908.

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- 5 NOV. "ELIJAH."
3 DEC. "THE GOLDEN LEGEND."
1 JAN. "MESSIAH."
26 JAN. Dvorák's "STABAT MATER," and "ROCK OF AGES"
(J. F. Bridge).
24 FEB. "THE DREAM OF GERONTIUS."
25 MAR. BACH'S MASS IN B MINOR.
9 APR. "MESSIAH."

The following artists have been engaged:—

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Miss Gleeson-White
Miss Perceval Allen
Madame Mary Conly
Miss Alys Bateman
Miss Florence Macnaughton
Madame Clara Butt
Miss Edna Thornton
Miss Maria Velland
Madame Marian van Duyn
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Miss Maud Wright
Mr. Ben Davies
Mr. William Green
Mr. Lloyd Chandos
Mr. Charles Saunders
Mr. Gervase Elwes
Mr. Walter Hyde
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Mr. Watkin Mills
Mr. Dalton Baker
Mr. Kennerley Rumford
Mr. Herbert Brown
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Mr. Albert Garcia
Mr. Julien Henry
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Mr. Graham Smart.

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October 17, November 14, 26, December 12, 1908, at 3.
January 16, 30, February 13, 27, 1909, at 3.

SATURDAY, OCTOBER 17, at 3.

OVERTURE .. "Die Zauberflöte" .. Mozart.
CONCERTO GROSSO No. 8 .. A. Corelli.

NEW SUITE No. 2 .. "The Wand of Youth" .. Elgar.
Conducted by the COMPOSER.
(First performance in London.)

CONCERTO in D for Violin and Orchestra .. Beethoven.

OVERTURE .. "In the South" .. Elgar.
Conducted by the COMPOSER.

SATURDAY, NOVEMBER 14, at 3.

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MR. ROBERT BURNETT.

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SATURDAY, NOVEMBER 26, at 3.

BRANDENBURG CONCERTO, No. 1, in F .. Bach.

(First performance in England.)

VIOLIN CONCERTO, No. 2, in D minor .. Max Bruch.

PRELUDE TO ACT II. ("The Wreckers") .. Ethel Smyth.

DON QUIXOTE .. Richard Strauss.

Solo Violoncello—Mr. JACQUES RENARD.

SATURDAY, DECEMBER 12, at 3.

INTRODUCTION AND POLONAISE from Boris Godunoff .. Moussorgsky.

CONCERTSTÜCK for Pianoforte and Orchestra .. Raoul Pugno.

(First performance in England.)

SYMPHONIC POEM .. "Ein Heldenleben" .. R. Strauss.

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The Musical Times.

OCTOBER 1, 1908.

MANCHESTER CATHEDRAL.

Mancrestre is the fairest, best builded, quickest, and most populus Toune of al Lancastreshire. Yet hit is but one Paroch Chirch, but is a College and almost thoroughowt doble ilyd ex quadrato lapide durissimo.

JOHN LELAND, the 'King's antiquary,' in his 'Itinerary,' c. 1535.

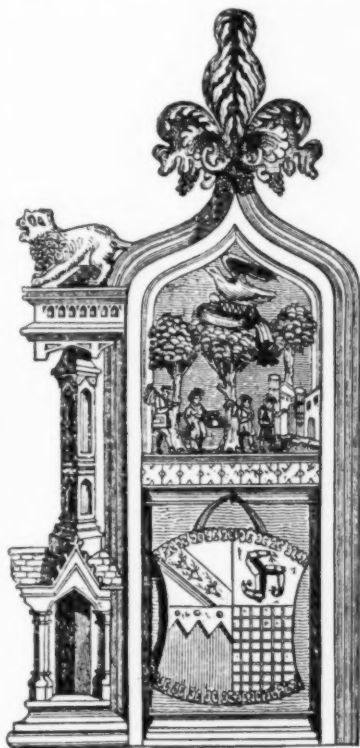
Parish Church, Collegiate Church, Cathedral. Such, in brief, is the history of the mother-church of the diocese of Manchester. The origin of the church is lost in the mists of antiquity. There are certain remains of an Anglo-Saxon building dating at latest from the beginning of the 7th century; indeed, the late Mr. J. S. Crowther, architect to the cathedral, discovered fragments of three churches anterior to the present beautiful edifice. It may serve the present purpose, however, to begin our survey when the church became collegiate. That was in the year 1422, when Henry V. granted a charter to Thomas, Lord de la Warre, Rector of Manchester and Lord of the Manor 'Ecclesiam de Mancrestre in ecclesiam collegeatam erigere.' From that date the title of rector was exchanged for that of warden, an unbroken list of rectors going back to the year 1261. The college, which originally (in 1422) consisted of a warden, eight fellows in priests' orders, four deacons, and six boy choristers, was not suppressed in the reign of Henry VIII.

In the first year of Edward VI. the college was dissolved and disendowed, and the lands and domestic buildings passed into the hands of the Stanleys. The lands were restored under Queen Mary, but the buildings, which now form the ancient portions of Chetham Hospital, remained with the Earl of Derby. In the middle of the 17th century they were described as 'Ye large building called ye College in Manchester, consisting of many rooms, with two barnes, one gate house, verie much decay'd, one parcell of ground formerly an orchard, and one garden, now in ye possession of Joseph Werden gent., who pays for ye same, for ye use of the Common wealth, ten pounds yearly. There is likewise one other room in ye said College reserved and made use of for publique meetings of X'sian conscientious people.'

Humphrey Chetham, a worthy Manchester philanthropist (1580-1653), long had his eye upon this property in order to purchase it and endow an educational establishment for the board and education of poor boys, and to found a library. His benevolent proposal was matured in 1653, and the mediæval buildings of Chetham Hospital form one of the most interesting and historical features of Manchester. The library contains some 60,000

volumes; among the treasures there preserved is the autograph of John Byrom's well-known Christmas hymn, 'Christians, awake, salute the happy morn,' of which a facsimile was given in THE MUSICAL TIMES of December, 1902.

To return to the cathedral. Although one of the smallest cathedrals in England, it is by no means the least attractive in its architectural features. The oldest part is that of the choir, built by Sir John Huntingdon, the first warden, in 1422; his rebus is to be seen at the entrance to the Lady Chapel, the oldest part of the building, and a fine memorial brass to him (A.D. 1458) is in the floor of the Choir. As will be seen from the photograph on p. 631 the style is Perpendicular.



BENCH END IN THE CHOIR.

(From S. Hibbert-Ware's 'History of the Foundations in Manchester'.)

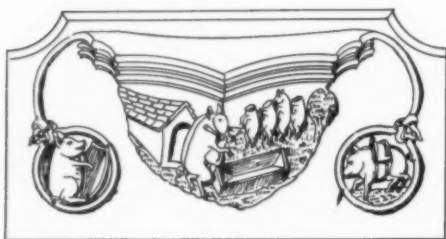
The glory of this part of the building is the elaborate tabernacle work, dating from the early part of the 16th century, which ranks among the finest to be seen anywhere. One remarkable and beautiful feature of the elaborately carved stalls is the level cornice above the canopies. The carving on the bench ends and misereres (see the illustration above and on p. 630) are features to be specially noticed.

'Delicate and intricate,' to quote Dr. Pyne, is the panelling of the roof, in which are to be found some remains of that lost enamel called

'wax paint,' of which so few examples exist. The entrance to the Chapter House is a very beautiful piece of work. The Rood Screen—the lower part ancient, the upper part by Sir Gilbert Scott—on which the organ stands is an extremely beautiful and interesting feature in the church. Approached by two spiral staircases, it is of ample width on the top. Mr. Crowther used to affirm that it was not used entirely for the usual display of relics and Rood, but that it was used as the Radcliff and Derwentwater Chapel, an altar being placed on its lofty eminence. It has been said that on each side of the entrance to the Rood Screen was also an altar. The fact is, the whole cathedral was full of Guild and other chapels. There was also a chantry outside the south side of the choir—or rather parallel to the Jesus Chapel—which chapel has disappeared, but it can be seen in some old prints.

Five chapels, including the Lady Chapel, are offshoots of the choir. One of these, the Derby Chapel, on the north side, is dedicated to St. John the Baptist; therein lies the Sir John Stanley of the well-known lines of Scott:

'Charge, Chester, charge! On, Stanley, on!'
Were the last words of Marmion.



A MISERERE IN THE CHOIR.

(From J. S. Crowther's 'Architectural History of Manchester Cathedral'.)

Leading from this is the Ely Chapel, which contains the remains of James Stanley, Bishop of Ely. As the Bishop died a married man, he was buried beyond the walls of the church. The chapel which bears the name of his diocese was erected by his son, Sir John Stanley, in 1515, the year of his father's death: thus the mortal remains of the prelate ultimately rested within the walls of the church! A fine monument to Humphrey Chetham, by Theed (1835), forms a prominent feature of the north aisle of the choir, as also does Father Smith's little organ, of which more anon.

If the choir is beautiful by reason of its elaborate wood-work, the nave is majestic on account of its great width. Built in 1465-68 by Warden Langley, the nave is wider than that of any other cathedral in England. In width 104 feet, it is five-aisled, due to the removal, in 1815, of the screens which originally divided off the four chapels north and south of the two aisles of the nave. The photograph on p. 633 gives an idea of the grandeur of this

part of the building, but no view can give the effect of the vista as seen from the great west door. The absence of a triforium is to some extent compensated for by the clerestory windows, which with other lights in the building are filled with good, modern stained glass. The church has been carefully restored, the Georgian excrescences—the nave galleries and the cement casing of 1815—having been removed. The tower was rebuilt in 1864, and the three porches are also 19th century additions. After having been collegiate for 425 years the church became a cathedral in 1847, when the diocese of Manchester, which formed part of Chester, was created; but in 1840, previous to the formation of the See, the title of warden of the collegiate church was changed to that of dean.

Before considering the musical associations *per se* of the cathedral, reference may be made to two important festivals which were held within these walls. The first took place in 1828, and lasted three days, October 1 to 3. From a handsome volume—containing letters, programmes, and full information relating to this festival—in the Henry Watson Music Library (Manchester), we learn that the parochial organ was removed from the screen at the entrance to the choir and erected in a huge gallery, specially constructed for the performers, at the west end of the church. The organ was enlarged, and furnished with a new case 'of the largest size, corresponding in its carving with the style of the building, to which it is an appropriate ornament'! Another huge gallery, to accommodate the 'patrons' of the festival, was built over the screen nearly up to the roof of the choir, and at the opening service the prayers were intoned and the sermon preached from a pulpit placed at the west end of the nave. The 'conductor' was Mr. Greatorex, then organist of Westminster Abbey, 'who will preside at the organ,' so the programmes record. In order that Mr. Greatorex could accomplish that dual feat, the keyboards of the organ were brought out to the front of the gallery and connected with the instrument by a long tracker action. At two of the performances the programmes were miscellaneous. The only complete oratorio was the 'Messiah,' into which Catalani, the *prima donna* of the day, interpolated, —between 'His yoke is easy,' and 'Behold, the Lamb of God,'—the air 'Domine, labia mea'! One of the requests in the announcements reads thus: 'Ladies attending the performances are particularly requested not to wear large head-dresses.'

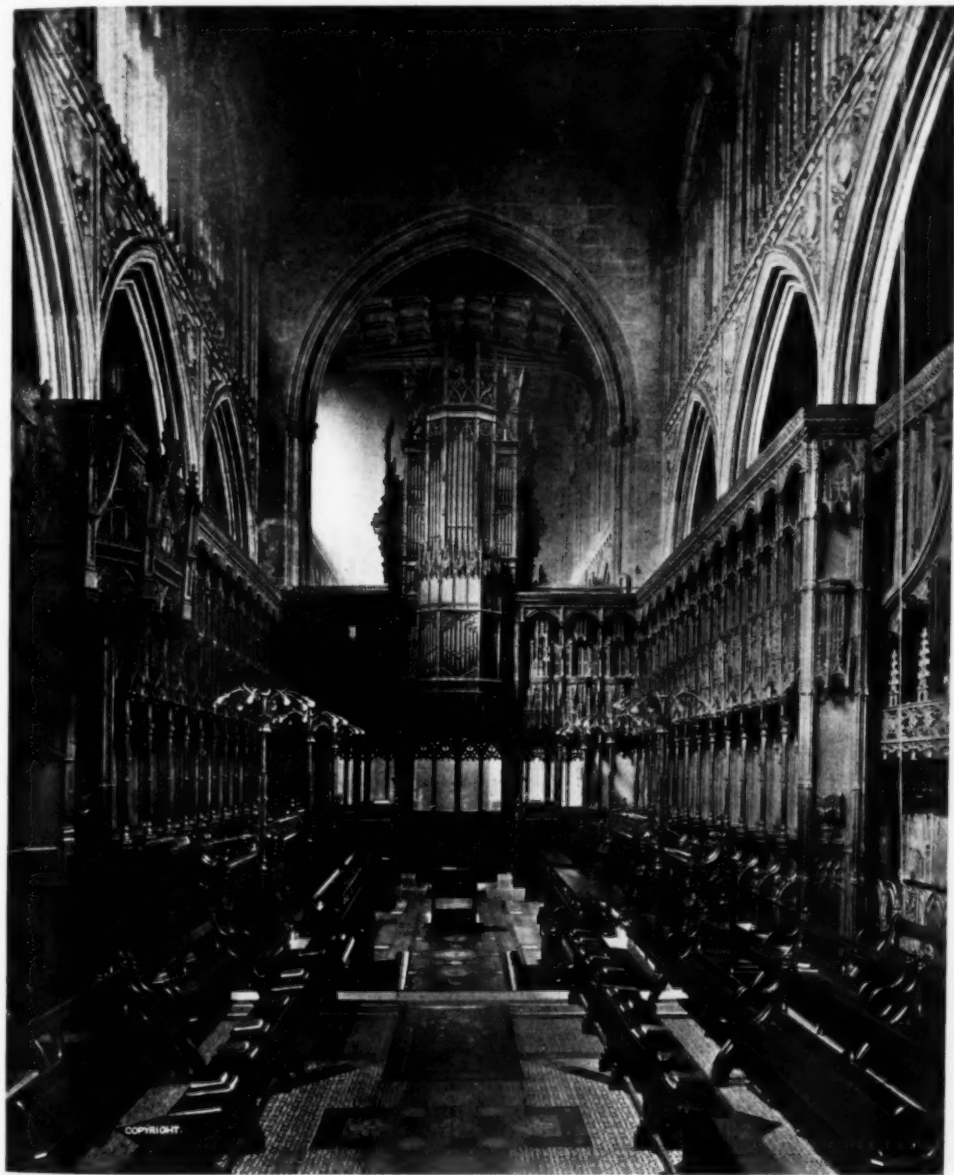
The next festival—September 13 to 16, 1836—had a pathetic interest in the death of Madame Malibran, the chief singer on that occasion. As on the former occasion, the performers, 400 in number, were located at the west end of the church. Sir George Smart conducted, not with a baton, but 'who will preside at the *pianoforte*,' so the programmes record. Spohr's 'Christian's prayer' obtained its first performance at this festival on September 14, in which Clara Novello, then a girl of eighteen, took part. On that day,

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although she was very ill, Malibran sang 'Sing ye to the Lord' (Israel in Egypt) with thrilling effect, this being the last sacred music uttered by that glorious voice. Nine days later she died at the Mosley Arms Hotel, Piccadilly, Manchester, at the early age of twenty-eight. On October 1 her

Handel's 'Dead March in Saul,' Psalms 39 and 90 (chanted), Greene's anthem 'Lord, let me know mine end,' the choir occupying seats in the organ gallery; and Handel's 'Holy, holy' (Redemption), sung by her at the festival, was played as a dirge. After having rested in the



THE CHOIR, LOOKING WEST.

(Photographed, by permission of the Dean and Chapter, by Messrs. G. Grundy & Sons, Manchester.)

remains were temporarily interred in the south aisle of the choir of the cathedral, where only a few days before she had sung with her wonted charm. The music at the funeral service included

church for nearly three months, the remains of the great artist were exhumed, on December 20, and conveyed to London, *en route* for Laeken, in Belgium, for re-interment.

While it is impossible to say when an organ was first erected in Manchester Cathedral, we are enabled to refer to an instrument in the closing year of the 16th century. In the diary of Warden John Dee, the mathematician and astrologer, and under date July 3, 1600, is the following entry: 'The organs uppon condition was admitted,' which shows that the instrument was then regarded as a singular noun. We are told that on October 23, 1622, Warden Murray was brought before the Visitor of the College in consequence of 'the Quire or Chancell being farre out of repaires through his defaults,' and that 'Robert Leech and several others joyned with those that began to sing the Psalme before the Organes played, and singing in a contrary Tune to the Organes, causing a confusion on August 13 last, and Thomas Robinson was cited for saying that Ralph Lownde was damned for blowing the Organes'! Whatever admonition was made on that occasion does not seem to have had any permanent effect, for eleven years later (in 1633) the Visitor, in the person of the Archbishop of York (Richard Neyle) reported that 'Your Ma'ties Collegiate Church at Manchester . . . was found to be altogether out of order, where there is neither singing men, nor Quiristers, nor Organ fitt to use.' At that time the warden and fellows scarcely ever came to prayers, and one of the fellows was suspended because he would not put on a surplice to read prayers, giving as his reason that he had not done so for thirty years.

More definite information concerning the organ is that of the little instrument built by Father Smith in 1680 or 1684. It consisted of one manual only, and contained the following stops, exactly according to the specification written by the late Dr. E. J. Hopkins in his MS. organ book, now in the possession of the present writer:

	Pipes.
Open diapason, to middle C	27
*Hohl-flöte (?), to middle C	27
Stopped diapason	56
Principal	56
Flute	56
Fifteenth	56
Vox humana, treble	27
Bassoon, bass	29

Total number of pipes = 334. Compass GG, with GG sharp, to d³ in alt.

* * No, it is no doubt a Recorder, "unison to the voice," as some old writers express it." (Dr. Hopkins's note.)

Father Smith's organ, which has been carefully restored and pedal pipes (Bourdon) added, now stands in the north aisle of the choir, and is in a state of excellent preservation. Charming in tone, it is often used for services held in the Derby Chapel. The illustration on p. 635 shows that it originally stood on the screen. It had as a companion a two-manual instrument built by Parker (or Glyn & Parker), of Salford, in 1730, or, according to another authority, in 1742. This, which may be regarded as a parochial organ, was removed to the west end in 1828 for the festival already referred to, and there it remained for thirty-three years, leaving only the little

one-manual Father Smith organ to accompany the cathedral services! In 1861 an entirely new instrument of three manuals was built by Nicholson, of Worcester, and placed on the north side of the choir, outside the iron screen-work, nearer the altar, thus replacing the Father Smith instrument. Eleven years later (in 1872), during the organistship of Sir Frederick Bridge, Messrs. Hill & Sons erected the present organ, the case being designed by Sir Gilbert Scott. The following is the specification of the instrument as it now stands:

GREAT ORGAN (13 stops).			
	Feet.		Feet.
Double open diapason and bourdon	16	Harmonic flute	4
Open diapason	8	Twelfth	2½
Open diapason, No. 2	8	Fifteenth	2
Stopped diapason	8	Full mixture (3 ranks)	—
Gamba	8	Sharp mixture (4 ranks)	—
Principal	4	Posaune	8
		Clarion	4
SWELL ORGAN (15 stops).			
Liedlich bourdon	16	Sharp mixture (3 ranks)	—
Open diapason	8	Dulciana mixture (2 ranks)	—
Stopped diapason	8	Double trumpet	16
Dulciana	8	Cornopean	8
Keraulophon	8	Oboe	8
Dulcet	4	Clarion	4
Suabe flute	4	Vox humana	8
Flageolet	2	Tremulant.	
CHOIR ORGAN (7 stops).			
Open diapason	8	Principal	4
Clarabella and stopped bass	8	Piccolo	2
Salcional	8	Cremona	2
Wald flute	4		
SOLO ORGAN (5 stops).			
Harmonic flute	8	Corno di bassetto	8
Harmonic flute	4	Tuba	8
Orchestral oboe	8		
PEDAL ORGAN (6 stops).			
Double open diapason	32	Violon	8
Open diapason (wood)	16	Principal	8
Open diapason (metal)	16	Fifteenth	4
Bourdon	16	Trombone	16
Violon	16		

COUPLERS.	
Swell to great.	Swell to pedal.
Swell to choir.	Choir to pedal.
Solo to great.	Solo to pedal.
Great to pedal.	
Four combination pedals to great organ.	
Four " " " to swell organ.	
One " " pedal great to pedals.	
One " " " swell to pedals.	

In regard to matters choral, we have already seen that the charter of Henry V. (1422) included 'six boy choristers' on the foundation. The charter of Elizabeth (1578) decreed the following payments:

To every chorister, fourpence halfpenny a-day.

To every singing-boy, twopence halfpenny farthing a-day.

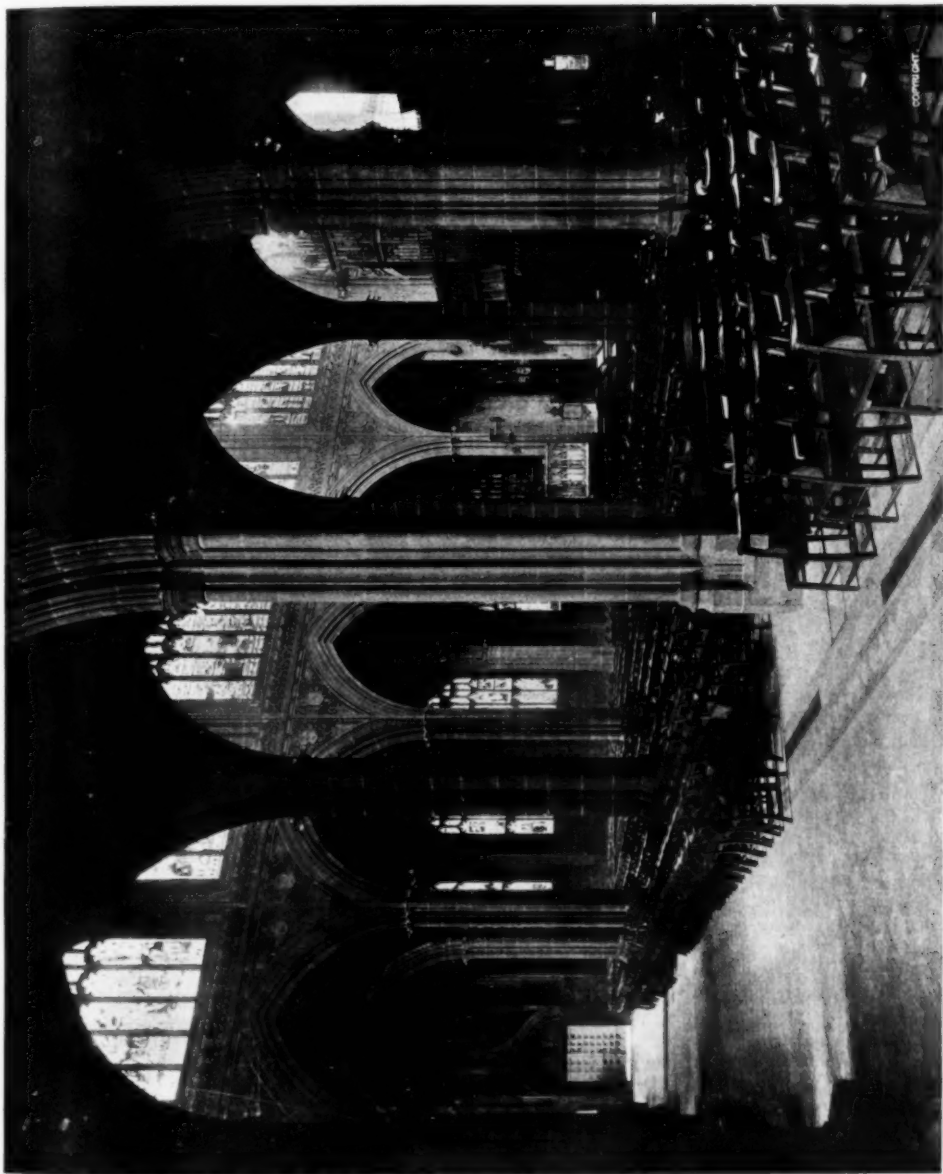
The charter granted by Charles I. (September 30, 1635) ordered 'that there be continually in the said college four men, whether clerks or laymen, four boys skilled in music, which may perform prayers and other divine services in the said church,' also an organist. Mention must be made of Nicholas Stratford, warden from 1667 to 1684, as the 'antiphonal style of singing, and the old chanting so long disused in the choir, were carefully restored by him, and he did much to improve the music of the church.' It was near the end of Stratford's wardenship that the Father Smith organ was placed in the church. Writing to Miss Maria Hackett, the choristers' friend, early in the last century, the Rev. Dr. Thomas Blackburne, warden

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from 1800 to 1823, said: 'The choristers receive annually £5 from the College, and one penny each from the marriages, which averages to each boy about three shillings weekly; so that their income will be about five shillings per week.'

Collegiate Church became the Cathedral of Manchester:

There is service every day twice. The choir consists of four choristers and four chanters, with two assistant-choristers, and on Sundays additional chanters. The organ formerly



THE NAVE, FROM THE SOUTH-WEST.
(Photographed, by permission of the Dean and Chapter, by Messrs. G. Grundy & Sons, Manchester.)

A sidelight on the perfunctory manner in which divine service was rendered during the forties of the 19th century is recorded by a writer, 'F. N.,' in the *Parish Choir* of December, 1847, who thus describes the nature of the services when the

stood in the centre of the church, immediately over the entrance to the choir; but there is only the choir organ so situated now, the great organ having been removed to the western gallery in 1828, for the purposes of the festival.

The chapter consists of a dean, four canons, two minor

canons, and one clerk in orders; the canons do the duty on Sundays, and the minor canons on the week days; as also baptisms, &c., the number of which is very great, often (on Sundays) exceeding one hundred. They also preach a sermon during the summer months at seven o'clock in the morning on Sundays.

None of the clergymen chant the service, but a choral service, similar to that of Tallis, has long been used. . . . At the early morning lecture the Litany only is read; the Litany in the Choral Service is sung in the minor key; the Communion Service on Sundays is read from the desk, the altar being too far off: on Saints' days a *sanctus* is sung during the time the clergyman walks from the stalls to the altar: the daily psalms are always chanted.

The choir chanters [lay-clerks] are only obliged to attend on Wednesday and on Friday mornings and Saints' day mornings: so that the choristers have most of the duty to do; now in a cathedral church this should not be the case, as it can scarcely be expected that the boys will pay that attention when alone, which they should do.

In strong contrast to these records of the past is the present manner of rendering the services in Manchester Cathedral. When Sir Frederick Bridge retired, the choir consisted of six men and sixteen boys. Shortly after Dr. Pyne's arrival another bass was added, and the boys were boarded, lodged and taught in their own house. Unfortunately this additional expenditure was challenged by the Rectors of the greater parish of Manchester, who received some portions of the revenues, and after a long series of trials a verdict was given against the Dean and Canons, the finding turning on the obscure wording of the Charter and different readings of the Act which converted the collegiate church into a cathedral. The result was that, in about 1881, the choir became reduced to four men, the boys' house was shut up, and only four boys were paid, the rest, numbering some sixteen choristers, being rewarded only by receiving a free education without board. The Chapter shortly afterwards generously made up the number of men to six, but there were little or no resources for new music, &c. These conditions continued until some four or five years ago, when more funds were at the disposal of the Dean.

The choir now consists of nine men, four foundation boys, sixteen paid choristers, and ten probationers. The boys receive an excellent education in their own school, under two clerical and one lay master, and partial board (dinner). The balance of tone is excellent, the boys being particularly good.

Among former Precentors occur the names of the Rev. Dr. Troutbeck, afterwards Precentor of Westminster Abbey, and the Rev. Clementi Smith, a relative of the composer, Muzio Clementi. The present holder of the office is the Rev. Hubert March, who attends to the discipline with satisfactory results, and is in himself a devoted lover of music, especially of the romantic school.

During the last four years—largely owing to the increased means at disposal—the cathedral services have attained to a very high standard. On Sunday evenings the cathedral choir is replaced by

voluntary singers, numbering some fifty voices. This service, which is purely parochial, was begun in a small way about fifty years ago in the Derby Chapel; it has attained its present popularity during the organistships of Sir Frederick Bridge and Dr. Pyne. Mr. Cradock is the choirmaster of the evening service, and he also assists with the daily training of the boys.

Lastly, the organists. The earliest recorded 'chief musician' is John Leigh, who held office from 1635 to 1637. His successors have no claim to distinction unless it be in their names—e.g., Stringer, Keys, and Edge. The last-named gentleman brings us to the year 1714, when Edward Betts began his long reign of fifty-three years. His fame rests in an octavo publication entitled 'An Introduction to the Skill of Musick' (1724). From a copy of the book in the Henry Watson Music Library, we find that the work contained 'Several chants in four parts for choir musick,' also 'A rule how to express the words in a soft easie manner, with excellent anthems, compos'd by very famous authors.' The 'soft easie manner' of pronunciation according to Mr. Betts deserves to be quoted in full:

Rules to be observed in Singing, how to express the Syllables of those Words which end in *bi, ci, di, ti, ni, pi, ri, ry, si, shi, ti, ty*.

Some of the Words which end in *ty* and *ry*, are, *Almighty, Empty, Glory, Majesty, Trinity, Victory*, &c. These following have their Syllables above mention'd in the middle, as well as at the end of the Words, such as,

Babilon, Benignity, Champion, Divide, or Divided (this Word hath the Syllables in the beginning,) as *Felicity, Inventions, Misery, Omnipotent, Posterity, Shiver, Supplications, Unicorn*, &c.

Twelve Examples may serve for all other Words of the same kind.

Example, *Felicity*, which tho' the Letters are well exprest in reading, yet they seem to alter when they are sung. For instance, when the word or Syllables are drawn out long, they are exprest as, *lie, cie, tie*, which should be if *hi* as *bee*, *ci* as *cee*, or *see*, *di* as *dee*, *li* as *lee*, *ni* as *nee*, *pi* as *pee*, *ri* as *ree*, *si* as *see*, *shi* as *shee*, *ti* and *ty*, as *tee*. These being well observ'd and Practis'd will be of great use to those that delight in Singing.

The Chetham College Grace is said to have been composed by Edward Betts. He was followed by three Wainwrights in succession—John Wainwright, who had been deputy-organist, 1767-68; his son, Dr. Robert Wainwright, 1768-75; and the brother of Robert, Richard Wainwright, 1775-82. The first of this trio of Manchester organists composed the time-honoured tune to 'Christians, awake!'

It is one of those curiosities connected with patronymics, that while Manchester was in the diocese which embraced the county of Cheshire, one of its organists should be named Cheese. He—Griffith James Cheese—succeeded Richard Wainwright in 1783 and held office until 1804. It was doubtless due to his being a sightless

* See THE MUSICAL TIMES, December, 1902, p. 796, for some notes on the early appearances of the tune.

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organist that he compiled a treatise, published after his death, bearing the following title :

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Piano Forte and Organ | with general observations
on the accompaniment & performance | of | Vocal
Music | Likewise useful information to teachers
& pupils | born blind. | By the late | G. J.
CHEESE. | Organist of the Collegiate Church,
Manchester. | Op. 3. £1 1s. London. [n.d.]

time. When the large organ was moved to the west end of the church for the festival of 1828, the churchwardens—for the collegiate church was then partly parochial—claimed the election of organist, with the result that Joseph John Harris was appointed 'churchwarden's organist,' and played on the west end organ for the parochial services, while Sudlow performed on the one-manual Father Smith instrument at the collegiate services. Upon the death of Sudlow, in 1848, Harris was appointed organist of both portions of the church. At his death in 1869,



THE CHOIR, SHOWING THE FATHER SMITH ORGAN IN ITS ORIGINAL POSITION.

(From Edward Baines's *History of the County Palatine and Duchy of Lancaster*.)

The next organist was William Sudlow, son of a music dealer in Hanging Ditch, Manchester. The scarce 'Musical Directory' of 1794, gives 'Wainwright & Sudlow, Music-sellers, Manchester.' Mr. Sudlow was organist from 1804 (or 1805) to 1848, but only of the whole church for part of that

time. Mr. (now Sir) John Frederick Bridge was appointed. He began duty on April 16, 1869, and resigned in 1875 on becoming permanent deputy-organist of Westminster Abbey.*

* A biographical sketch of Sir Frederick Bridge appeared in THE MUSICAL TIMES of August, 1897.

The present organist and master of the choristers is Dr. J. Kendrick Pyne, who has held office since 1875 and of whom a biographical sketch is subjoined. Dr. Pyne is shortly relinquishing his cathedral duties. He will be succeeded by Mr. Sydney H. Nicholson, acting-organist of Carlisle Cathedral, who will enter upon his duties at the beginning of next year.

For kind help rendered in the preparation of this article the writer is indebted to Dr. J. Kendrick Pyne and Dr. Henry Watson, the latter for the loan of books from the 'Henry Watson Music Library.'

DOTTED CROTCHET.

DR. J. KENDRICK PYNE.

Three generations of musicians all bearing the same names—James Kendrick Pyne—a circumstance that is probably unique. The Pynes were originally a Devonshire family, but migrated to Kent. Before the suppression of the



MR. JAMES KENDRICK PYNE,
ORGANIST OF BATH ABBEY FROM 1839 TO 1893.

monasteries one John Pyne, as a member of a religious house in Kent, received from the King a pension of £10 a year. Thomas Pyne was a Baron of the Exchequer in 1562. At Crayford, the parish in which they lived, there is Pyne's Row, near the church. Collateral branches of the family are known to fame in James Baker Pyne, the landscape painter, who has found a place in the 'Dictionary of National Biography,' and in the singer Louisa Pyne (Madame Bodda), and Susan Pyne, while the Willmores, the distinguished line-engravers, were relatives by marriage.

The first of the above-mentioned trio of musicians—James Kendrick Pyne—was born in 1784. As a youth of seventeen—on August 1, 1801—he took part in a cricket match on Dartford Heath, 'for 22 guineas, eleven married & eleven single gentlemen of Crayford,' he playing among the single men, one of the opposing side being his father. After the retirement or death of Incedon, J. K. Pyne

was considered the best English tenor vocalist of his day, next to John Braham. He sang the tenor solos in Beethoven's 'Mount of Olives' on the occasion of its first performance in England, at Drury Lane Theatre, February 25, 1814, under the direction of Sir George Smart. He was also chief tenor alternately at Drury Lane and Covent Garden, and his name appears in many old programmes. At the Gentlemen's Concerts at Manchester it is of frequent occurrence. Three years previously he had been appointed choir-master of the Foundling Hospital Chapel, with the music of which he and his wife were long associated. He died September 23, 1857, the *Gentleman's Magazine* stating that he had been for 'upwards of forty-six years a member of the Foundling choir.' On the Sunday following the death of this popular



singer it is recorded that 'as a mark of respect to his memory and long services, the Chapel was hung with mourning (the children wearing black scarfs), and an anthem selected for the occasion.'

His son, James Kendrick Pyne the Second, was born in London, August 21, 1810. As a boy aged twelve he was one of the first fifteen male students of the Royal Academy of Music at the opening of the institution in March, 1823. During his short pupilage there—March, 1823, to June, 1824—he studied under Dr. Crotch, and he subsequently studied privately under Samuel Wesley. At an early age he obtained fame as a composer of glees and other unaccompanied vocal music, four of his seven compositions in this class having obtained prizes. In 1839 (or 1840) he secured the Gresham Prize given by Miss Maria Hackett, for his anthem 'Proclaim ye this among the Gentiles.' This composition is very advanced in



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style; the modulations both in the Introduction and bass Solo are quite remarkable for the period. A little male-voice anthem, 'Behold, how good and joyful,' composed by him when he was Past Grand Organist of Somersetshire, is sung at Masonic gatherings all over the world.

After having held the organistships of St. Mark's Church, Pentonville, and the Episcopal Chapel (now St. Bartholomew's Church), Gray's Inn Road—both under the incumbency of the Rev. Thomas Mortimer—Mr. Pyne, in December, 1839, became organist of Bath Abbey Church. This appointment he held with great distinction for upwards of half-a-century. On the occasion of his jubilee at Bath he was publicly presented by the Mayor, on behalf of the citizens, with three addresses and a purse of £220, while his professional brethren, both far and near, further honoured the occasion by giving him a chiming clock and a pair of silver candlesticks, accompanied by some souvenirs made from the old Abbey oak. To Mr. Pyne's memory is a brass in Bath Abbey, designed by Dr. J. Kendrick Pyne—of whom more anon—of which a photograph is given opposite. The pineapple will not escape notice.

All Mr. Pyne's four children maintained the musical traditions of the family. One of his sons, Minton Pyne, became organist of St. Mark's Church, Philadelphia, U.S.A., and died April 20, 1905; another son, Ernest Wesley Pyne, was an organist and orchestral conductor who died in America, June 17, 1895, godson of Dr. S. S. Wesley; a daughter, Zoe (Mrs. Oliver Hueffer), is a well-known violinist; while his eldest son forms the subject of this biographical sketch.

Dr. James Kendrick Pyne was born at Bath, February 5, 1852. He began to study with his father, and as a boy of eleven was appointed organist of All Saints' Chapel, Bath, of which Canon Fleming, who died on September 1, 1908, was then the incumbent. At the age of twelve he was articled to Dr. S. S. Wesley, the organist of Winchester Cathedral. He lived in Wesley's house and removed with him to Gloucester on the appointment of his master to the organistship of that cathedral in 1865. For his general education Master Pyne attended the King's School, Gloucester. On the occasion of the speeches there on October 2, 1867, at the age of fifteen, the future organist of Manchester Cathedral distinguished himself in the part of Portia, and as Whiskerandos in scenes from Sheridan's 'Critic.' He treasures a letter written to his father by Wesley on the day of the performance, in which the great man says: 'I went to hear Kenny at the school-speaking to-day. He acted the Advocate "Portia" in a long scene from the Merchant of Venice. He was the *best* of the lot by very long odds. This, people seemed to know. Really, I am glad he got on so capitally well as I rather quaked at the thought of *my assistant's* speaking amongst the school boys. I wish you had been there.' In the same letter Wesley says: 'Thank you for saying a good word for the songs. Try if you can do with them amongst pupils. You may

as well make them collywobble in this direction as in any other.' The following sentence in the letter is an instance of the 'pretty wit' of the composer of 'The Wilderness': 'That *blind man* can't see his way to pay me the 2s. 6d.'

Dr. Pyne has pleasant recollections of his distinguished master. In recalling them he says: 'Wesley was in some respects the most striking and interesting character I have ever known. He had many fascinating points, one was his invariable love of, and kindness to children—never, on his part, an act of condescension. Any appreciation from the young, either of his music or performance, pleased him vastly. I remember his pleasure at the choice of one of his anthems for a special Sunday in the year—the choice being the privilege of the King's Scholars at Gloucester—by one of the young school boys, and his delight therein. He was of an affectionate disposition, and very jocular in his dealings with those whom he specially liked.

'I firmly believe that many of his so-called eccentricities proceeded from his keen and sometimes almost sardonic wit—in plain English, he sometimes played practical jokes, with an appearance of great innocence. For instance, the late Dr. Done, organist of Worcester Cathedral, once told me a story quite delightful in its way. Done and Wesley had dined together at some great house in the neighbourhood. In honour of Wesley, and knowing his likings, the host had provided a noble feast which included turtle. On their return, near the city the two organists dismissed their carriage and strolled slowly to the Cathedral Close. It was an exquisite night—fleeting clouds, picturesque glimpses of the silvery moon, and a solemn silence. Wesley appeared to be deeply affected by all this, and at last he turned to his companion, his face working, apparently in a state of deep emotion, and in poetic accents he murmured "Did you get any of the *green fat*?"

'Independent in his views, Wesley was decided in his opinions. How delightful it was to hear him expatiate on Bach, whom, simply and admiringly, he regarded as the "Alpha and Omega" of music. Yet he was eclectic in his tastes: for instance, he admired Spohr, the antithesis of the Leipzig Cantor. I imagine this liberality and elasticity of his views may give some little insight into his varied character.

'That he had a great love for the picturesque was undeniable. I have walked with him many, many miles in the most rugged of scenery and difficult of ways: on and on he would tramp, speechless and absorbed, but absolutely drinking in every detail.

'With regard to his extempore playing, most astonishing was his method of chromatic and extreme harmonies on instruments tuned to the *unequal* temperament. Apparently this made not the slightest difference in his modulation; one could only imagine that early custom and habit made it possible for him to endure extreme keys on such a temperament. The oddest part of the whole thing is that the effect he produced was always admirable. One could only fancy with terror "the howling of the wolf" in some of the

passages in "The Wilderness," notably "For in the wilderness shall waters break forth," or in the descending passages preceding "And a highway shall be there." My brother, Minton, who was with Wesley the last time he played "The Wilderness" at Gloucester, told me that the tears ran down his cheeks at the words "And sorrow and sighing shall flee away." He little knew how soon they would flee for ever.

"How wonderfully he was in advance of his time is, I imagine, quite apparent. Listen to such a passage as the sequential one in his anthem "Praise the Lord, O my soul," at the words "Let all them that trust in Thee rejoice." Surely this is the acme of all that is modern and advanced. The building up of discord after discord, and suspension after suspension, results in such a climax that I venture to think such subtlety has never been surpassed—in some respects, possibly, never equalled."

During his pupilage at Gloucester young Pyne held, in his teens, three church organ appointments in succession—Christ Church, St. Mark's, and St. Mary-le-Crypt. He was choirmaster to the Festival Society, and helped Wesley in the arrangements of the Three Choirs Festivals of 1868 and 1871. At the former meeting he played as voluntaries four of Bach's Fugues at the various services. In this connection *THE MUSICAL TIMES* said in regard to the opening service: "The music was scrambled through in evident haste; and had it not been for the excellent organ playing of Mr. J. K. Pyne, jun. (a pupil of Dr. Wesley), there would have been little to interest the musical portion of the congregation." From the same source we learn that Mr. J. K. Pyne, senr., appeared as a vocalist on that occasion, as he and others "lent their valuable assistance in the fine quintet (soloist, Madame Tietjens) "The Lord hath commanded" in Mendelssohn's Psalm "As pants the hart." At this same Festival (1868) Sir Hubert Parry first obtained public recognition as a composer by his "Intermezzo Religioso" for orchestra. In recording the Gloucester Festival of 1871, *THE MUSICAL TIMES*, by the pen of its then editor, Mr. Henry C. Lunn, said, in regard to the opening service: "Favourable mention must be made of the excellent way in which Bach's Pedal Fugue in B minor was played by Dr. Wesley's pupil, Mr. J. K. Pyne." As a youth of eighteen he found an outlet for his skill in the use of the baton as conductor of the Gloucester Oratorio Society. The first concert of that organization is thus recorded in the *Gloucester Journal* of November 5, 1870:

GLoucester ORATORIO SOCIETY.

On Friday evening, the 28th ult., this Society gave its first concert in the shape of a performance of Handel's "Israel in Egypt." There was a good audience. The principal vocalists were, Miss Emily Spiller, soprano; Miss Palmer, contralto; Mr. Raynham, tenor; Mr. Brandon, bass. Dr. Wesley presided at the organ, and Mr. J. K. Pyne officiated as conductor. There was a good band under the leadership of Mr. W. E. Salmon. . . . Considering the great difficulty of the work, the performance altogether was highly satisfactory.

Here was ambition exemplified—a young man of eighteen conducting "Israel in Egypt," with Dr. S. S. Wesley at the organ! A performance of "Judas Maccabæus," with "Perry's additional accompaniments," soon followed, on December 13, Mr. Edward Lloyd, then a rising young tenor, being one of the soloists. To quote again from the *Gloucester Journal* (December 17, 1870):

There was a most efficient chorus and a superb band, strengthened by the organ, which was in the experienced and skilful hands of Dr. Wesley, one of the first of English organists. Mr. J. Kendrick Pyne officiated as conductor, and though young to the work, showed himself thoroughly efficient.

The young conductor must have inspired his singers with his own energy and enthusiasm, as in the following month—January 31, 1871—another concert was given at which Wesley's "Ode to labour" was performed, the composer exchanging places with his pupil in the rendering of that work.

In 1871 Pyne became organist of St. James's Church, Cheltenham, an appointment which he exchanged in 1872 for the Parish Church, Aylesbury; this he obtained through the friendly offices of Sir Frederick Ouseley. He was also conductor of the Vale of Aylesbury Church Choral Association and of the Vale of Aylesbury Harmonic Society. From Aylesbury he migrated to Christ Church, Clifton, in the spring of 1873, where he remained for only a few months until his appointment, in the same year, to Chichester Cathedral: thus he became a cathedral organist at the age of twenty-one. His stay in the Sussex city was also very short, as he left there in December of that year (1873) to become organist of St. Mark's Church, Philadelphia. He was nominated to this appointment by Barnby, and he would probably have remained in America had he been successful in obtaining the Chair of Music at the University of Pennsylvania, Philadelphia. Upon hearing that some cathedral appointments were "going" in the old country, he re-crossed the Atlantic, and in October, 1875, was appointed to the organistship of Manchester Cathedral, in succession to Dr. (now Sir) J. Frederick Bridge, then translated to Westminster Abbey. This appointment, for which there were sixty-five candidates, he has since held with distinction for a period of thirty-three years. At the end of the present year he will retire from that post, but he will retain his Town Hall and University appointments, his Professorship at the Manchester Royal College of Music, and his Lectureship at Owens College.

To complete the other appointments, honours, &c., of Dr. Pyne, the following must be placed on record:—1877, Organist to the Corporation of Manchester and Honorary Fellow of the College (now Royal College) of Organists; 1887, organist of the Royal Jubilee Exhibition, Manchester; 1888, English member of the Jury, Brussels International Exhibition; 1893, Professor of the Organ, Manchester Royal College of Music; 1900 (July 10), created a Doctor of Music by the Archbishop of Canterbury (Dr. Temple); 1901,

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Lecturer on Church Music, Victoria University, Manchester; 1902, Fellow of the Society of Antiquaries, and Honorary Member of the Royal Academy of Music; 1903, Organist to Victoria University. He is also president of the Guild of Organists and Dean of the Faculty of Music at Victoria University.

For thirty-three years Dr. Pyne has been a prominent figure in the public life of Manchester. First and foremost has been his cathedral appointment, to which, day by day, literally in season and out of season, he has given of his best. How he loves the beautiful building, and how sore will be his official parting with the hallowed fane he has served so long and so faithfully! It is a pleasant experience to sit with him in the organ loft and to hear him play a service. That he thoroughly enjoys it the visitor has abundant proof. His accompaniments to the Psalms are always suggestive and yet governed by artistic restraint. In accompanying the *Venite*, at the verse before the *Gloria Patri* he couples the Great organ to the Pedals, still keeping his hands on the Swell keyboard, remarking 'That is how Wesley used to do it.' When any verse particularly strikes his fancy, he bursts into song, as, for instance, on the 27th morning of the month (Psalm cxx., v. 3), at the words 'hot burning coals,' which he shouts out with a corresponding stoking of the organ, so to speak. Indeed, he is all on fire with an enthusiasm that would take a great deal to quench. Like his eminent master, he has a remarkable gift for extemporaneous playing. At the end of a service he will play an elaborate and well worked out voluntary, rich in invention and full of contrapuntal resource, which excites the admiration and gives real pleasure to the listener. Sometimes his fancy so absorbs him that he goes on quite oblivious of the clock. An instance of this occurred on last Ascension Day, in the prelude to Croft's anthem 'God is gone up,' when one of the lay-clerks wrote in his copy of the work 'Dr. Pyne extemporised on this for fifteen minutes: *I lost my train*!' With the chorists at their daily practice Dr. Pyne is no less in his element. He trains his boys to sing naturally and with good tone, 'I do not allow them to become human occarinas,' he says. Everything is kept going with genial energy, and his directions are not without originality, as when he says to the boys—who have not sufficiently emphasised the aspirate in the anthem 'O God, my heart is ready'—speaking in a moment of hushed solemnity and with a most serious countenance, 'I just want to remind you that the seat of the human affections is the *Heart*, not *Art*.'

As organist to the Corporation of Manchester, Dr. Pyne is very much at home when seated at the keyboard of Cavaille-Coll's fine instrument, in the noble Town Hall which is an architectural triumph of the genius of the late Alfred Waterhouse, R.A. Since the erection of the organ in 1877, Dr. Pyne has on successive

Saturday evenings charmed countless listeners by his brilliant performances. He has kept all his programmes, and as, in his cosy little room at the Town Hall, he takes down the volumes into which the programmes have been pasted, he points with pride to the great variety of the pieces in his extensive repertoire and to the fact that he very seldom repeats a piece in the course of the year. 'My audiences are most attentive,' he says, 'they are so quiet that if anyone coughs or makes the least disturbing noise while the pieces are being played, indignation on the part of the audience soon manifests itself. I often receive letters in which the writers express their gratification at the pleasure afforded them at these organ performances on Saturday evenings.' He has performed at all the Royal visits to Manchester—T.R.H. the Princess Mary of Cambridge (Duchess of Teck), the Duke of Edinburgh, Prince Victor, and their Majesties the King and Queen on July 13, 1905.

He also gives frequent recitals on Willis's fine instrument at Whitworth Hall, Victoria University. In showing the twelve richly-coloured panels on the walls of the Town Hall, painted by Ford Madox Brown—some of them, by the way, being executed in a modified form of the Gambier Parry process—Dr. Pyne points out that he himself, Mrs. Pyne, and five of their children figure in the scenes so brilliantly and beautifully illustrating the history of Manchester. Mr. William Michael Rossetti, in his 'Some reminiscences' (1906) says, referring to Ford Madox Brown: 'Mr. Kendrick Pyne's organ recitals in the Town Hall formed one of the most genuine enjoyments of Brown while domiciled in Manchester, and cheered many of his working-hours in the same building.' Dr. Pyne and the great painter were friends of many years' standing, Miss Zoe Pyne marrying Dr. Francis Hueffer's son Oliver, a nephew of Gabriel Rossetti, and grandson of Ford Madox Brown.

In the class room of the Manchester Royal College of Music, as chief professor of the organ, Dr. Pyne's personality has a marked influence on his pupils. 'I endeavour,' he says, 'to broaden their interests—architecture, pictures, scenery, and literature—and not to make them simply musicians, and I believe with some measure of success.' In this connection the following 'appreciation' has been kindly contributed by Dr. A. W. Pollitt, organist and director of the choir of St. Mary's Church for the Blind, Liverpool:

I should like to say a few words of personal appreciation of Dr. Pyne, and his magnetic personality. For several years I was an organ pupil of his at the Royal Manchester College of Music and, later, his assistant at Manchester Cathedral. Few men can be as charming and interesting as he when an individual or a subject interests him, for he has a wide and eclectic taste not only in art generally, but in literature also, and his home is a veritable museum of choice treasures and interesting works.

As a master he was a strict disciplinarian, but for all that (perhaps because of that) we used to anticipate our lessons with expectant eagerness, sure of a kind word if the work

were well done, and equally sure of a quip or crank, or a quaintly worded conceit, delivered in his own inimitable manner, which would send us away bubbling over with mirth and already looking forward to our next lesson.

One of the greatest joys of those happy college days was to be asked by Dr. Pyne to go down to the cathedral and 'play in' the choir and clergy. He would come later, in time to play the Psalms, and if in the right mood he would improvise a five or ten minutes' introduction to the Anthem in a style which, while abounding with contrapuntal dexterity and harmonic subtlety, never lost the true dignity which the organ calls for in its treatment, and which so many players are totally unable to impart to their performances.

Another noteworthy feature in those never-to-be-forgotten improvisations was the wonderful building-up of tone—*crescendos* which were even more *felt* than *heard*. Their effect upon me was as though some irresistible force were drawing me up from my seat towards the ceiling; every moment one's excitement grew more and more tense, and the entry of the Tuba was like an electric shock! More than ten years have passed since the above impressions were made, yet they are as vivid as though they occurred but yesterday.

Considering the remarkable fluency and charm of Dr. Pyne's musical utterances, it is a great pity he has not devoted more time to composition. His Communion Service in A flat is one of the most original and effective of settings, and I can give no greater pleasure to my choir than to tell them it is on the next Sunday's service list.

As Lecturer on Music at Victoria University—of which he is Dean of the Faculty of Music—Dr. Pyne is always interesting. To an excellent delivery he has a distinct literary style—somewhat rare among musicians—which, seasoned with a little pawky humour and served up with an expressive countenance, make his lectures an enjoyable feature of University life. At graduation and other functions at Victoria University, Dr. Pyne presides at the Willis organ, the generous gift of the late Mrs. Rylands, in the spacious Whitworth Hall.

As a composer he is best known by his Communion Service in A flat, with orchestral accompaniment; a Festival Evening Service in F; a 'Tantum Ergo'; and a Morning Service in D. His setting of the Chetham Litany is favourably known in Manchester, where it is frequently sung at the cathedral, and his Elegy in G minor for the organ is one of the popular pieces at the Town Hall recitals; also a March, invariably used on Degree Days at the University: all these compositions are at present in manuscript. He has also successfully set to music several of the lyrics of Edwin Waugh, the Lancashire poet, known as 'the Lancashire Burns.'

As regards hobbies, the subject of this sketch has assimilated the tastes of Dr. Wesley in that he is fond of collecting old furniture, pictures, curios, and old instruments. In the hall of his house he opens and plays a few chords upon a harmonium that belonged to Thalberg. On entering his study he invites you to sit beside him on a roomy couch that 'belonged to my dear old master, Wesley.' A portrait by Ford Madox Brown of Mrs. Pyne occupies the place of honour in the drawing-room. There are

pictures by Gainsborough, Rossetti, and J. C. Hook, while the staircases are lined with engravings and other works of art, some of them very rare. He formerly had a valuable collection of old instruments, of which an illustrated catalogue was published in 1888. These, becoming too bulky for a private house, passed into the possession of Mr. Henry Boddington, of Pownall Hall, Wilmslow, Cheshire, but they were dispersed when sold in 1903.

At the approaching Church Congress, to be held at Manchester during the second week of this month, music will be primarily represented by Dr. Pyne, who will read a paper on 'The Oratorio for Special Services in our Parish Churches.' In this connection no better conclusion to this brief biography of a much esteemed and genial musician could be found than that kindly contributed by the Dean of Manchester, the Right Reverend Bishop Welldon, who says:

'In Manchester there is no more familiar or more popular figure than that of Dr. Pyne. As organist of the cathedral, of the city and of the University, he touches upon all its sides the musical life of the great community in which he has spent so many years. He is so well and for so long a time has been known to the citizens of Manchester, that he has come to be in their eyes much more than an organist, more even than a personality: it is natural to think of him as an institution.

'An appreciation of Dr. Pyne should, I think, be undertaken by one who is himself a trained musician. If I undertake to write a few words about his services to Manchester, in view of the approaching Church Congress, at which the music of the cathedral will be wholly entrusted to his care, my hope is only that the warmth of my regard for him personally may be held to compensate the deficiency of my technical knowledge.

'Dr. Pyne's admirers would, I think, agree in declaring that he attains his highest distinction as an executant upon the organ. Perhaps the most remarkable of his achievements has been his success in maintaining year after year the Saturday evening organ recitals in the Town Hall. Although a charge has been made for attendance at these recitals, and he has never condescended to humour any part of his audience by lowering the standard of the music which he performs, the spacious concert-hall has been crowded week after week, so that it has been difficult if not impossible to find a seat there.

'Within the cathedral, too, Dr. Pyne has seen a rich development of the musical services, and in it he has borne a foremost part. There have been times when he has been called upon to make bricks without straw. The male voices under his control were once reduced to four. Recently the choir has been strengthened, and he has enjoyed the pleasure of feeling that a sure and quick response would be made to his leadership. I remember how much I was struck, when I came to Manchester, with the variety in the music which was rendered at the regular statutory services in

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the cathedral. Nor may I forget the simple but not less impressive Sunday evening services, when, during the sermon, Dr. Pyne looks down from his organ loft like a guardian angel upon the large voluntary choir and the vast congregation seated beneath him. It is then that his playing of the chants and hymns has given pleasure to thousands of worshippers.

'Not only as a distinguished organist, but as a man of wide culture and a patriotic citizen, Dr. Pyne has won the regard and respect—may I not go so far as to say the affection?—of the people of Manchester, and his name is inscribed upon their hearts as that of one who has proved himself a benefactor of their city.'

IS THE SYMPHONY DOOMED?

It would seem that after all the Symphony is not doomed to an early death, as the champions of the Symphonic Poem have for some years past tried to make us believe. Though the latter, like so many of the best things appertaining to our Art, originated in Germany, and though brought to its present remarkable development by Richard Strauss, yet there are plenty of German musicians who still prefer the grand old form in which the great masters since Haydn expressed their deepest thoughts, and poured out their hearts in deathless strains. We are continually reading of new Symphonies produced abroad; and if they are not all epoch-making works, if in fact little is brought forth that seems worthy of joining on to Brahms's great work in E minor, the last of the links in the chain of masterpieces forged by the classics, yet they are serious efforts and palpable proofs that the symphonic form has not lost its fascination for earnest musicians.

New symphonies are shortly to be performed, or have been recently brought to a hearing, by Gustav Mahler, Xaver Scharwenka, August Bungert, Ferdinand Hummel and Felix Woyrsch. The last named—whose 'Passion music' will be one of the novelties at the approaching Bristol Festival—is responsible for a Symphony in C minor, produced at Altona, near Hamburg. This work a leading Hamburg paper hails in all seriousness as 'the long-expected Brahms No. 5,' thus recalling Hans von Bülow's dictum that the great Johannes' first Symphony, in C minor, might be regarded as Beethoven's No. 10. Woyrsch is certainly a composer of the type of which symphonic writers are made, wherefore it may be hoped that genuine melodic inspiration will in his case go hand in hand with the profound contrapuntal knowledge and mastery of form which he unquestionably possesses.

Slavonic composers are not idle. Gspodin Mili Balakirev is about to publish a Symphony in D minor, No. 2, which is announced for first performance by the Philadelphia (U.S.A.) Symphony Orchestra under Herr Pohlig; and Pan Josef Suk's work in five movements, bearing the fine, suggestive

title of 'Asrael,' though distinctly free in its form, is yet to all purposes a Symphony. It is dedicated, by-the-way, to the memory of Suk's father-in-law, Anton Dvorák, who did such yeoman service in the cause of the Symphonic form, and yet discarded it in the last years of his life for that of the Symphonic poem, in which he wrote what added least to his reputation.

And what shall be said of our own composers? Happily they are not lagging behind in the noble fight. Music-lovers are looking forward with keen interest to the production of Elgar's Symphony in A flat, soon to be produced, under Dr. Richter, at Manchester. It is rare for a composer to wait till his fiftieth year before turning his attention to the greatest of art forms. Brahms arrived late at that point, though the Pianoforte concerto in D minor, dating from his earliest manhood, was originally meant for a Symphony. It was only changed into a Concerto because the young master had to confess himself insufficiently versed in the art of instrumentation to do justice to that *Finale* which had long been buzzing in his head, and which was doubtless something like the glorious *Finale* eventually used for his first Symphony, an ending which, it may safely be assumed, was to suggest the apotheosis of Schumann's genius, just as the opening *Allegro* of the Concerto, as we know it now, deals, no doubt, with the terrible tragedy of that master's last years.

Amongst other British composers who have symphonies in preparation, mention may be made of Dr. Walford Davies and Mr. W. H. Bell; both works will be welcomed as efforts by singularly talented men. Some time ago Dr. F. H. Cowen was reputed to be engaged upon his 'No. 7 in D minor,' and one would not be surprised if Sir Charles Stanford were busy with a work to follow his No. 7, the 'Watts' symphony.

In conclusion, the Symphony has little to fear from its later rival the Symphonic Poem. A composer may be as 'modern,' as thoroughly imbued with the *Zeitgeist* as is possible; he may have every latest technical device at his fingers' end and seem equipped for the heavy task of emulating the finest achievements of Richard Strauss; but if he has anything to say that is worth saying and listening to, he can, in the great and enduring form of the Symphony, express himself as completely, and convincingly, and produce the deepest possible impression upon his audience as effectually, as can the most zealous exponent of the Symphonic poem.

To quote Sir Hubert Parry: 'It is not likely that many will be able to follow Brahms in his severe and uncompromising methods; but he himself has shown more than anyone how elastic the old principles may yet be made without departing from the genuine type of abstract instrumental music; and that when there is room for individual expression there is still good work to be done, though we can hardly hope that even the greatest composers of the future will surpass the symphonic triumphs of the past, whatever they may do in other fields of composition.'

Occasional Notes.

From THE MUSICAL TIMES of sixty years ago :

THE WORCESTER MUSICAL FESTIVAL.—The 125th meeting of the choirs of Worcester, Hereford, and Gloucester, took place on September 5, 6, 7, and 8. The first morning was dedicated, as usual, to a Cathedral Service, produced on an effective scale, and forms one of the most interesting features of these meetings. On the present occasion the prices of admission had been much lowered, especially the side aisles, and those portions set apart for the general public; this improvement had been recommended in former years, and the greatly-increased attendance on the present occasion shews how ready the less wealthy portions of the community are to enjoy a musical treat, if brought within their means. Handel's *Dettingen Te Deum*—Purcell's *Jubilate in D*—Hayes's anthem, *O worship the Lord*—Mendelssohn's beautiful anthem, *As the hart pants*—with the delightful old preces and responses by Tallis, formed the musical portions of the service. On the other days the public had the opportunity of hearing the following works for the most part entire:—Mendelssohn's *Elijah*, 'Spring' from Haydn's *Seasons*, Haydn's *Creation*, Beethoven's *Engedi*, a selection from Crotch's *Palestine*, and the ever fresh *Messiah* of Handel. The orchestra numbered about 350 well selected instrumental and vocal performers. The financial part of the Festival appears to have been more than usually successful; and the collections at the doors, which go without deduction to the charity, amounted to £960.—*The Musical Times*, October, 1848.

'Mendelssohn as an Orientalist' forms the subject of an article which Mr. H. V. Mouradian has contributed to the August issue of *The New Music Review* and *Church Music Review*, a monthly journal published by the H. W. Gray Co., New York. On hearing 'Elijah' for the first time, Mr. Mouradian, who has lived in the East, was struck with the Orientalism in the oratorio. In giving instances of these Eastern touches he says that the tenor choral recitative, 'The harvest now is over,' has 'most undoubtedly the characteristics of Oriental music.' Again, 'The duet "Zion spreadeth her hands for aid," with its weird, mystic and monotonous chorus accompaniment, "Lord, bow Thine ear to our prayer," would be enough to make you swear by your patron saint that Mendelssohn must have visited some *Tekke* (Mohammedan monastery) and heard those whirling dervishes, or passed through the waiting places of the Jews in Jerusalem.'

Referring to the duet between the Widow and Elijah, Mr. Mouradian declares that the two phrases 'Help me, O man of God,' and 'I go mourning all the day long' correspond

almost note by note to a *Turki* much sung in cafes, an extract from an epic poem called *Kozak Oguloo*, in which the adventures of a noted highwayman are praised in song. As to Elijah's part, there is nothing remarkably Oriental in his suggestions, one might say, until we come to the great aria 'It is enough.'

Of the first Baal chorus, he says :

From the standpoint of length and exactness of imitation, we find the full expression of this Orientalism, as I have ventured to call it, in the well-known chorus 'Baal, we cry to thee.' Mendelssohn, if he did not actually visit some of the *Tekkes* of those 'whirling dervishes,' must surely have possessed a divine power of guessing what the music of those Oriental religious devotees is like, in order to give us such a true tone-picture of all that is exquisitely wild in the music of the modern Mohammedan devotee.

In the chorus 'The fire descends from heaven,' the writer of the article says that the phrase 'The flames

consume his offering,' first given by the basses and followed by the tenors, 'presents an almost exact reproduction of part of a *Turki* called *Haleb Alushdurmasi* (Aleppo Overture).' He adds: 'These are a few of the surprises that one familiar with Oriental music will find throughout this great work.'

A Berlin newspaper announces that Professor Georg Schumann, conductor of the Singakademie and one of the committee of the New Bach Society, has acquired a recently-discovered portrait of the great Cantor, which is to be added to the Bach Museum at Eisenach. The picture was formerly in the possession of Herr Held, of Magdeburg, and its painter is a certain Meister Klein, who is said to have enjoyed some fame as a portrait painter in the thirties of the 18th century. There seems some doubt, however, as to whether the painting really represents Bach, though Professor Schumann is reputed to be the foremost living authority on existing Bach portraits, and he has attached particular importance to the acquisition of this new discovery. Professor Hiss, of Leipzig University, who undertook detailed measurements of Bach's skull some years ago, is therefore to compare these with the picture, in order to remove any doubts that may exist in the minds of sceptics.

The Newcastle Musical Festival is to be held in the Palace Theatre, Haymarket, during the week beginning October 18, 1909. Monday and Tuesday will be devoted to rehearsals, and the festival proper, which is to consist of six concerts, will be held on the Wednesday, Thursday and Friday. The arduous duties of chorus-master will be undertaken by Dr. Henry Coward, of Sheffield, who also has been appointed one of the conductors, and he will have as colleague another distinguished conductor, who has yet to be selected. In the case of works by living composers, the committee will endeavour to secure the attendance of the composers themselves to conduct their own compositions. That the London Symphony Orchestra has been engaged for the festival is good news.

The Municipality of Vienna have acquired for about 100,000 kronen (about £4,150) the house 'Zum roten Krebsen' (at the sign of the Red Crab), No. 54, Nussdorfer Strasse, in which Franz Schubert—the one great composer native to Vienna, as Grove wrote—was born. Needless to say, it will be converted into a Schubert museum. This will be opened in October, and the Vienna Schubert Bund (Society) are making arrangements for holding a festival in connection with the event. The programme will be devoted to works by the master.

Under the heading 'Research Notes,' in the Science Section of the *Athenaeum* of August 29, is the following :

In the 'Archiv für Anatomie' of Berlin, Prof. Auerbach announces the discovery of the centre of musical perception in the brain, which he places in the left side of the forehead, and in the second circumvolution. He has arrived at this by the autopsy of the corpse of one Stockhausen [? Stockhausen], a celebrated German singer, compared with that of Herr Koning, once professor at the Frankfurt Conservatory. He quotes in support of his view the case of a singer who at a certain time of his life became suddenly incapable of producing a single note, and was found at his death to have suffered from a cyst in this very circumvolution.

A very charming story of long, long ago, and one very characteristic of Liszt's wonderful good nature and generosity, is told in his 'Reminiscences,' by Rochus, Freiherr von Liliencron, whose name may be recalled in connection with the great collection of German folk-songs recently made at the instigation of the Kaiser, who appointed Herr von Liliencron chairman of the committee of musical experts entrusted with the task. 'Liszt had been told,' writes Herr von Liliencron, 'that the majority of the poor students at the Berlin University were unable to pay the high prices charged for his concerts, though they were the very men amongst whom he might wish to plant the germs of enthusiasm for his art. Liszt therefore immediately announced a concert in the "Aula" of the University, to which only members of the institution were to obtain tickets, and at the low price of 10 Groschen (one shilling), the receipts to be devoted to the fund for the benefit of poor students. Naturally, the hall was crowded. But, alas! the professors had counted themselves amongst "members of the University," and thus they abused Liszt's generosity in a manner far from commendable. They came with their wives, children and friends, and occupied the whole front half of the room before a single student was admitted. There was no mistaking Liszt's anger when he saw what had happened. Yet he was kind enough not to let the guiltless suffer with the culprits. He played grandly and wonderfully, and chose all the best and most admired pieces in his repertoire, and improvised. Cheered by the frenetic applause of his audience, he added piece after piece by way of encores.

'When Liszt reached his carriage, accompanied by cheering students into the street, where "Burschen" and "Füchse" were gathered in full force, some of the young men attempted to unharness his horses. No sooner did Liszt notice this, than he jumped out of his carriage, took the arms of two students nearest to him, and marched to his hotel in the Schinkelplatz, followed by his enthusiastic admirers. Standing on the steps of the hotel he turned towards us and invited as many of us as the largest room of the hotel would hold to enter, so that he might thank us. Forthwith he made a charming speech, doubtless about art, enthusiasm, youth, &c.—I cannot remember exactly. Then he said that he had heard how so many of the students were prevented from attending his concert because the seats had been appropriated beforehand by others. But he would give a second concert. "This time we shall be amongst ourselves, and nobody who is not a student shall gain admittance. Then I shall try to play the song which I have just heard you sing, though my ten fingers cannot possibly emulate the force and sonority of your eight hundred fresh, young throats. But I shall try to do my best, to show you my gratitude for the love with which you have received me to-day."

'At the second concert in the Aula, soon afterwards, he played as promised, and perhaps extemporized, partly, the fantasia on "Gaudeamus igitur" which was afterwards printed. When Liszt left Berlin, by the "Extra-post," as was the custom then, the students accompanied him. They were "in Wicks" (gala uniform with sword, top-boots, &c.), some on horse-back, others in carriages. After a two hours' journey they reached the seat of a rich landed proprietor who had invited the whole procession into his house to drink farewell to the master in champagne. Liszt bade us good-bye in another speech in which he displayed once more his amiability in all its fascinating charm, and he closed with the words: "Wherever in life one of you may meet me again, there he shall be my welcome guest."

The Rev. J. S. B. Hodges, of Relay Station, Baltimore, son of Dr. Edward Hodges, the well-known organist of Bristol, writes as follows:

I recently came across a memorandum in my father's handwriting of his expenses in taking the degree of Doctor of Music at the University of Cambridge, in the year 1825. Thinking that it might be of interest to musical men to compare the cost of taking that degree now, with the cost only some eighty years ago, I send you the enclosed statement for such use as you may see fit to make of it.

FEES, £85 15s. 8d.		£	s.	d.
Registrar	- - - -	6	7	0
Proctor	- - - -	6	16	0
College fee at Sidney	- - - -	26	19	0
Caution money	- - - -	10	0	0
Plate money	- - - -	10	0	0
Combination room	- - - -	3	3	0
Tutor (Henson)	- - - -	5	0	0
Senate House servant	- - - -	1	6	0
Professor Clarke-Whitfield	- - - -	10	10	0
Father of the College	- - - -	1	1	0
Butler's bill for dinner	- - - -	4	13	8

SINGERS, £40 3s.

Men from King's College	- -	13	2	6
Seven men from Ely	- -	11	0	6
Four boys from Ely	- -	5	0	0
Five Cambridge men	- -	4	4	0
Other men	- -	6	16	0

ORCHESTRA, from Drury Lane, Vauxhall, and Bury St. Edmunds

- - - -	32	13	0
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CAP and GOWNS, £4 8s. 6d.

M.A. gown	- - - -	3	3	0
Cap	- - - -	15	0	
Use of LL.D. gown for five minutes	- - - -	10	6	

SUNDRIES, £43 13s. 6d.

Erecting Orchestra	- - - -	10	10	0
Expense in Cambridge	- - - -	18	2	6
Expense of travel to Ely, London, Bury, and Windsor	- - - -	15	1	0

Total Expenditure - £206 13 8

Mr. Hodges also sends an extract from a local newspaper, dated July 9, 1825, giving an account of the performance of his father's (Dr. Hodges) degree exercise:

Sunday, St. Mary's Church was crowded to excess to witness the performance of a musical exercise, composed by Mr. Hodges, of Sidney Sussex College, in order to qualify him to take the degree of Doctor in Music. The candidate presided at the organ, and was aided by a full band and several members of the Windsor, Ely and other choirs, as well as by our collegiate lay clerks. The exercise was a somewhat difficult performance, and its chief fault was that it attempted too much; but it had many redeeming qualities about it, and passed off well. The anthem which followed, also composed by Mr. Hodges, from Psalm xcl. (*sic*), was better.

Herr August Bungert, of Berlin, composer of a number of music-dramas on Homeric subjects, has just completed a 'Grand heroic symphony,' which he has dedicated to Count Zeppelin, the famous aeronaut. The world will look forward to some high flights of fancy in Herr Bungert's music, and perhaps one of the movements will take the form of an air with variations for the 'wind'! Paris newspapers announce that Dr. Richard Strauss intends taking the subject of Molière's 'Tartuffe' for a comic opera. This is not at all unlikely!

On September 10 the London County Council affixed to the house numbered 34, Arlington Road, Camden Town, a memorial tablet to Charles Dibdin, the composer of 'Tom Bowling' and many other songs. The inscription on the tablet reads:

CHARLES DIBDIN
1745—1814
Song-writer,
Lived here

Dibdin is said to have resided in this house from 1810 until his death in 1814. It is to be hoped that care has been taken to affix the tablet to the actual habitation, as mistakes in this respect have been made, owing to the re-numbering of houses in London.

Special interest will probably be taken in the approaching election to the Mendelssohn Scholarship, in that next year will be the centenary of Mendelssohn's birth. Musical students of either sex, between the ages of sixteen and twenty-two, being single, and natives of, or domiciled in Great Britain or Ireland, are eligible for election, the qualification being 'a decided talent for music, exhibited in composition.' The education of the successful candidate is carried on, in this country or abroad, under the control of the Committee. Former holders of the Scholarship have been Sir Arthur Sullivan (the first scholar), Mr. William Shakespeare, Mr. Frederick Corder, and Miss Maude Valerie White. Mr. Paul Victor Mendelssohn Benecke, grandson of the composer, has been elected honorary treasurer of the fund, and, in succession to the late Mr. J. Edward Street, the duties of honorary secretary have been undertaken by Mr. J. F. R. Stainer, from whom—by letter addressed to No. 1, New Court, Carey Street, W.C.—full particulars of the Scholarship can be obtained.

A correspondent who signs himself 'Nimrod' writes: 'Being a Düsseldorf, I was much interested in the Foreign Note in your September issue which stated that a tablet is to be affixed to the house in the Eilkerstrasse, in which the Schumanns lived for three years. Only I could not remember any Eilker Street in the fair garden city on the Rhine. Then it struck me that no doubt the Bilkerstrasse, named after the suburb Bilk, was meant. That street I know well, for as a little boy I went to school there. I connect it in my mind chiefly with sundry canings—no doubt well deserved—that I received, and with a fascinating baker's shop where we children used to spend our Pfennigs on capfuls of broken pieces of confectionery. Perchance it was the identical shop that supplied bread and cakes to the Schumanns some years before I patronized it to the tune of an occasional farthing. Rather a dull street my memory recalls, but it leads at right-angles to the Haroldstrasse, facing the ornamental water, the Schwanenspiegel, where Joseph Joachim lived for a time in 1855 in rooms procured for him by his young friend Johannes Brahms. The latter was then living in Düsseldorf, so as to be near Frau Clara Schumann in her great trouble and anxiety due to her husband's tragic illness. Joachim's rooms would be within two or three minutes' walk from the Schumanns' house. I can well believe Herr Kalbeck's statement in vol. i. of his Brahms

biography, that many Düsseldorfers would foregather on the promenade along the Schwanenspiegel, outside Joachim's rooms, to listen to the performances of quartets and other chamber music given by the young master-fiddler, his pupil K. L. Bargheer, a Danish friend, Waldemar Tofte, and a cultured amateur, Herr Assessor von Diest, who lived in the same house as Joachim, and was a violoncellist of sufficient excellence to play at the Lower Rhenish Festivals at the first desk.

'We may be sure that young Brahms—"der blonde Johannes" as his friends called him—profited greatly by these performances under so gifted a leader, for he had not previously enjoyed many chances of hearing classical chamber music. He would sit in the corner of the sofa, cover his eyes with his hand and utter never a word. Once, says Herr von Diest, during the playing of a Mozart *Adagio* he suddenly jumped up, walked with heavy steps to the door, and closed it behind him with a bang. He had felt like one seasick, he afterwards explained to Joachim, who remonstrated with him for his "rudeness"; he could not possibly listen to another note, he was too full of music! When a pianoforte was required for the performances, the party met at Frau Schumann's house. Brahms generally played the pianoforte part on these occasions, the hostess explaining her reluctance to take a share in the performances by remarking to Herr von Diest: "I do not like to play when Brahms is present. He is too severe a critic; and, alas! he is always right." While they are about it, why do not the Düsseldorfers affix a tablet to the house in the Schadowplatz where young Brahms lived at what was a turning point in his career? Are they perhaps ashamed of the notorious fact that when a new Musikdirektor had to be chosen in succession to Robert Schumann, they preferred a nonentity like Julius Tausch to the young genius then living in their midst who had been hailed as a "strong fighter" and the coming man in the clarion-tones of Schumann's famous *Neue Bahnen* article?'

Herr Ernst von Dohnányi and Mons. Henri Marteau have been appointed Royal Professors at Berlin, a notable honour in the case of such young artists, the more especially as both of them are foreigners. In the event of a war between France and Germany, Monsieur Marteau, being an officer of the Reserve in the French Army, would be placed in the awkward position of having to fight against his royal master, for, as professors at the Königliche Hochschule für Musik, these two gifted foreigners are of course the King of Prussia's 'servants.'

The *Het Vaderland* of August 22, in recording the performance of Sir Alexander Mackenzie's 'Pibroch' for violin and orchestra, performed by Herr Anton Witek at Scheveningen, refers to the work as 'the most interesting feature of the evening's music,' and the critic makes special mention of the brilliance of the orchestration.'

Piper: 'The varra pest music I never heard what-
ever was doun at Jamie Macclachlan's. There wass
fufteen o' us pipers in the wee back parlour, all playin'
different chunes. I thoct I was floatin' in heeven!'
—*Punch*.

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WORCESTER MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

'The Faithful City' was the scene of the 'One Hundred and Eighty-fifth Meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses,' to give the official designation of this ancient annual music-making. In accordance with a commendable custom of several years' standing, the festival opened on Sunday afternoon, September 6, with a 'Grand Opening Service,' held in the nave of the beautiful cathedral. A huge congregation, estimated at 3,500 persons, then assembled themselves together, and the following music was rendered by the festival choir and orchestra:

Toccata in F *Bach.*
 Arranged for orchestra by ESSER.
 Psalms 46 and 48—Chant in E flat *G. R. Sinclair.*
 Magnificat and Nunc dimittis in B minor *Tertius Noble.*
 Anthem No. 1—'Glory, honour, praise and power' (Motet) *Mozart.*
 Anthem No. 2—'O Lord, Thou art my God' *Lee Williams.*

Preacher—THE VERY REV. THE DEAN OF HEREFORD.

Overture—'In memoriam' *Sullivan.*
 Poem for orchestra—'Finlandia' *Sibelius.*
 The Orchestra.

Organ Voluntary—'Festival monologue' *W. Wolstenholme.*
 Composed for this Service and played by the Composer.

Organist Mr. E. T. COOK, Mus.B.
 (Assistant-Organist of the Cathedral.)

Conductor Mr. IVOR ATKINS, Mus.B.
 (Organist of the Cathedral and Conductor of the Festival.)

Criticism of such a service is, of course, out of place; but the question might respectfully be asked, 'Why did not a hymn find its rightful place in the service-music?' When one recalls the thrilling effect of hymns sung by multitudinous congregations in St. Paul's Cathedral—the recent Pan-Anglican Congress, to wit—one cannot help thinking that a great opportunity was lost at Worcester in not giving those thousands of worshippers the opportunity of uplifting their voices in triumphant song. It was a happy thought to invite Mr. William Wolstenholme to play the outgoing voluntary, for was he not educated at the 'College for the blind sons of gentlemen,' at Worcester? His 'Festival monologue' suffered in being performed during the bustle caused by the departing congregation: its interpretation under more favourable conditions will be looked forward to with pleasure.

Monday was wholly devoted to full rehearsals, important preliminaries which afforded a good opportunity for estimating the choral and orchestral forces engaged upon the week's music. The choir, entirely furnished by the trio of cities constituting the Meeting, consisted of 258 voices, distributed thus:

Sopranos (boys, 22)	-	-	88
Altos (men, 13)	-	-	61
Tenors	-	-	54
Basses	-	-	55
Total	-	-	258

For beauty of tone the palm must be awarded to the basses; and if, in the choral ensemble, one could not help missing the rhythmic grip, the vivifying force, and vigorous attack of northern choristers, there was much to commend in the quality of the voices of these western singers. The band—the players on stringed instruments, the *Minnin* of Holy Writ, numbering fifty-four performers—were the pick of London artists, their leader being Mr. W. Frye Parker. Need anything more be said on that point?

As in previous years the performers were located at the extreme west end of the building, where an organ had been erected by Messrs. Nicholson & Co., of Worcester. It was a happy thought of Mr. Atkins to connect by electricity the pedal board of this temporary instrument with the thirty-two feet pedal stop of the cathedral organ: the magnificent effect of those 'thirty-tuos' in certain passages can be better imagined than described.

Preceded by Elgar's arrangement of the National Anthem, the festival proper opened with Mendelssohn's oratorio 'Elijah.' First heard at Worcester in 1848, it has been performed at each succeeding festival, except in 1875 (practically a non-festival year); thus the work completed its full-score of performances on this occasion. It is the fashion in some quarters nowadays to sneer, if not to jeer at Mendelssohn's choral masterpiece. The public heed not these rapid outpourings of 'superior' persons, but come in their thousands—2,320 at Worcester, to give the exact figures—in order to enjoy music which appeals to them, which they can understand, and which they thoroughly enjoy. Are they fools? With regard to the 'Elijah' performance, it failed to reach such a high level of excellence as might be wished. There was just the feeling of perfunctoriness in the rendering; but every allowance must be made for the difficulties attending the preparation of so much music, not a little of it new, in a short time. The speed was now and then somewhat motor-carish in its suggestiveness, whereby 'Thanks be to God,' for instance, lost some of its impressiveness. The soloists were Miss Agnes Nicholls, Madame Clara Butt, Mr. John Coates and Mr. Charles W. Clark. Of the three first-named artists there is no occasion to speak. Mr. Clark, as the exponent of the Prophet, earnest artist though he be, failed to maintain the traditions of the title-role so eminently associated with Staudigl, Weiss, and Santley. The part of the Youth was sung by Master Tidmarsh, a Hereford chorister, and the following lent their aid in the concerted numbers: Madame Le Mar, Miss Dilys Jones, Messrs. J. Smith, F. Lightowler and G. Smith. It might be worth while considering in future whether the quartet and double-quartet in 'Elijah' would not suffer less if they were entrusted to some picked voices of the choir, as at Sheffield a few years ago, and properly rehearsed, especially from the blending point of view.

'We are very proud of him,' remarked a native shop-assistant to me what time I made some purchases in the 'Faithful City.' It is not difficult to identify the 'him' in this case, for is not Edward Elgar a citizen of Worcester? What more natural, then—apart from his widely-recognized genius—that two of his choral works should, in succession, be performed at this festival? These, 'The Dream of Gerontius' and 'The Kingdom,' were respectively sung on Tuesday evening and Wednesday morning, the former work being conducted by Mr. Atkins, while the latter was given under the composer's own direction. There is no need to enlarge upon these masterly compositions, for do they not speak for themselves in their gifted composer's own expressive language? Suffice it to say that the choir and orchestra did their best to enter into the spirit of the music entrusted to them, as did the soloists—Miss Alice Lakin, Mr. Gervase Elwes and Mr. Charles W. Clark in 'The Dream of Gerontius'; and Miss Agnes Nicholls, Miss Alice Lakin, Mr. John Coates and Mr. William Higley in 'The Kingdom.'

The first novelty of the festival was produced after the luncheon hour on Wednesday (September 9), when Sir Hubert Parry's motet, 'Beyond these voices there is peace,' for soprano and baritone soli, chorus and orchestra, was produced under the direction of the

composer. As the libretto of the work, compiled by Sir Hubert himself, has already been described in THE MUSICAL TIMES, it is only needful to make a few comments upon the music. Whatever may be said for or against Parry's creative gifts, no one can deny that there is a *personality* in all that comes from his pen. The man is reflected in his music, not only his geniality, but his earnestness of purpose and his high artistic ideals. In this his latest work, his philosophy again finds musical expression: 'What profit hath man of all his labour wherein he laboureth

under the sun?' is the question he puts and seeks to answer, the answer being that 'perfect peace' which 'passeth all understanding.' Two characteristic themes, first heard in the prelude, typify 'discontent' and 'perfect peace,' one the very antithesis of the other in their potentialities. After the opening chorus—which finishes with the statement 'And there shall be no new thing under the sun'—the bass soloist begins his soliloquy, ending with the words, 'And there was no profit under the sun.' To this succeeds a typical Parryesque theme in its Bach-like idiom. Here it is:



While this is going quietly on, the choir is occupied with enumerating the various things for which, according to the Preacher, there is 'a time.' The bass then resumes his moralisings, after which the welcome voice of the soprano is heard with the familiar invitation, 'Ho! every one that thirsteth, come ye to the waters, &c.' This leads to the final section of the work, a well-developed chorus, ending with the assurance 'Thou wilt keep him in perfect peace, whose mind is stayed on Thee,' the chord of F, sung *pianissimo* with the major third in the soprano part, bringing this thoughtfully-conceived work to a beautiful ending. The soloists were Miss Agnes Nicholls and Mr. Plunket Greene, and Sir Hubert conducted a performance which, if not above reproach, testified to the pains that had been taken in the preparation of the work.

The afternoon's music terminated with a meritorious performance of Brahms's Symphony in C minor that reflected credit on the festival conductor, Mr. Ivor Atkins, and his most efficient players. 'I could play that symphony without the music,' remarked an experienced member of the band to me after the performance; and I have no doubt he could. Perhaps, by way of novelty, we may some day listen to a symphony played—say by the London Symphony Orchestra—without a conductor.

For a study in contrasts, go to a Three Choirs festival. On Wednesday evening the 'solemn music' of the cathedral was exchanged for the merry strains of the concert room, and who will deny that the change did not come as a pleasant relief? The programme of the concert, given in the Public Hall, is subjoined:

PART I.

- Overture—'The little minister' Mackenzie.
 Lohengrin's farewell (Act 3, 'Lohengrin') Wagner.
 Mr. WALTER HYDE.
 Fantastic poem for orchestra, in the form of a
 Prelude, 'The pierrot of the minute' Bantock.
 (First performance, conducted by the Composer.)
 Song—'England, my England' A. H. Brewer.
 (Composed for this Festival and conducted by the Composer.)
 Mr. PLUNKET GREENE.
 Suite No. 2—'The wand of youth' Elgar.
 (First performance, conducted by the Composer.)

PART II.

- Symphonic poem—'Don Juan' Richard Strauss.
 Songs—'Birds in the high Hall-garden' Arthur Somervell.
 Mr. PLUNKET GREENE.
 Prelude symphonique—'L'Après-midi d'un Faune' Debussy.
 Spring song—('Die Walküre') Wagner.
 Mr. WALTER HYDE.
 Overture—'The butterfly's ball' Coenen.

One would like to have known that 'Little minister' whose jocosities are so charmingly reflected by Sir Alexander Mackenzie in his cheery music and picturesque orchestration. No wonder that the audience thoroughly enjoyed such a good dish of melodic fare so appetisingly prepared and so daintily served up. The limitations of space preclude detailed reference to the remainder of the programme, the three novelties excepted. The fantastic poem 'The pierrot of the minute,' founded on Ernest Dowson's poem, and composed by Mr. Granville Bantock, was specially interesting, as it shows this imaginative composer in his most mature vein, as I understand this is his latest work. As was fully expected, the characteristic themes go hand in hand with brilliant and fanciful orchestration, the result being a remarkable example of modern programme-music that is sure to have many admirers. Sir Edward Elgar's Suite No. 2, 'The wand of youth,' consists of six pieces which formed 'music to a child's play,' composed at Worcester nearly forty years ago. The pieces, like those of Suite No. 1—produced at Queen's Hall, London, on December 14, 1907—have been much touched up, though their main features remain as originally written. Their titles are: March, The Little Bells (*Scherzino*), Moths and Butterflies, Fountain Dance, The Tame Bear, and The Wild Bears. It is difficult to say which to admire most of these half-dozen little tone-pictures. They are so varied in their rich orchestral colouring, yet so melodious withal, that they greet the ear with peculiar charm as the message of one who has something very pleasant to communicate through the medium of the orchestra, and who delivers his message in welcome tones. The Suite so pleased the audience that they insisted upon an encore, and 'The Wild Bears' movement was repeated.

Dr. Brewer has composed a stirring song in his setting of W. E. Henley's words 'England, my England.' By skilful means he has avoided the rhythmic and harmonic monotony which might have resulted from the length of the poem (five verses), while the orchestration—which seemed somewhat overpowering in the small concert-room at Worcester—reflects the patriotic nature of the words. Mr. Plunket Greene did all that was possible for the song, which had the advantage of the composer's conductorship. Special mention should be made of the excellent rendering of Strauss's 'Don Juan,' ably conducted by Mr. Atkins, as was the remainder of the concert, except the



MR. IVOR ATKINS

SEATED AT THE ORGAN OF WORCESTER CATHEDRAL.

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Bantock and Elgar novelties, which were performed under the direction of their respective composers.

On Thursday the performances were resumed in the cathedral, those in the morning being Sir Charles Stanford's *Stabat Mater* (Op. 96), produced at the Leeds musical festival of 1907; Beethoven's Violin concerto (soloist, Mischa Elman); and Dr. Walford Davies's 'Everyman': and in the evening Bach's *Magnificat*; Mr. Ivor Atkins's 'Hymn of Faith' (produced at the last Worcester festival, 1905); and Mendelssohn's 'Hymn of Praise.' Detailed criticism of these six works is hardly necessary. In placing their performances on record, it should be stated that the impressiveness of the *Stabat Mater* (conducted by the composer), no less than that of 'Everyman,' was deepened by being heard in such appropriate surroundings as a stately cathedral affords. That Mischa Elman again triumphed in his performance of the Beethoven concerto needs only to be stated, but the cadenzas he introduced sounded very trivial in the cathedral.

It was indeed delightful, in the evening, to listen to the strains of dear old Bach in his noble *Magnificat*. How charming are the flutes in the air 'Esurientes implevit bonis,' contrasting as the accompaniment does with the jubilation and trumpetings of the other parts of this fine work of the great Cantor. The inclusion of Mr. Atkins's 'Hymn of Faith' in the programme was fully justified; it is the work of a thoughtful-minded musician—moreover, it is not without many touches of real beauty. The vocal soloists on Thursday were Miss Edith Evans, Miss Dilys Jones, Mr. Gervase Elwes and Mr. Plunket Greene (in the *Stabat Mater*); Miss Gleeson-White, Miss Mildred Jones, Mr. Gervase Elwes and Mr. William Higley (in 'Everyman'); Miss Alice Lakin (in the 'Hymn of Faith'); Miss Edith Evans, Miss Gleeson-White, Miss Mildred Jones, Mr. John Coates and Mr. William Higley (in the *Magnificat*); and Miss Gleeson-White, Madame Le Mar, and Mr. John Coates (in the 'Hymn of Praise'). Handel's 'Messiah' set its time-honoured seal on the festival by its performance, on Friday morning, to the delight of the largest congregation of the week. The soloists were Miss Agnes Nicholls, Madame Clara Butt, Mr. John Coates and Mr. Robert Radford.

In summing up the festival performances, Mr. Ivor Atkins, the conductor-in-chief, is to be warmly congratulated on his efforts towards making the meeting a success musically. This is his fourth festival, and with it comes the fact that he has greatly increased his grip of the thing in its various aspects. He has the *suaviter in modo* and, as a chorus-master, only needs more of the *fortiter in re* in order to secure even better results in the future. Dr. A. H. Brewer (of Gloucester Cathedral) and Dr. G. R. Sinclair (of Hereford Cathedral) were above reproach as organists at the morning and evening performances respectively, and a warm word of appreciation is due to Mr. Herbert Thompson for the admirable analytical notes he contributed to the tastefully got-up programme books. Mr. Thompson knows exactly what to say in order to interest the general reader, and he has the rare gift of knowing how to say it in a manner that is as felicitous as it is instructive.

Not the least interesting hour of the festival was the one during which, as the solitary occupant of the Lady Chapel, I listened on Thursday afternoon to Evensong sung by the combined cathedral choirs of Gloucester, Hereford and Worcester. The service was Walmisley's fine eight-part setting of the *Magnificat* and *Nunc dimittis* in B flat, and the anthem S. S. Wesley's masterly setting of 'Blessed be the God and Father.' How splendidly the manifold beauties of the anthem were brought out by that

combined full-voiced choir of cathedral singers! It was indeed good to be there.

At the previous Evensongs (Tuesday and Wednesday) the services were Wesley in E and Stainer in B flat, the anthems being 'God came from Teman,' by Dr. Steggall, and 'Comes at times a stillness as of even,' by the Rev. H. H. Woodward, Precentor of Worcester Cathedral and composer of the anthem 'The radiant morn.' At the concluding service, on Friday evening, the *Magnificat* and *Nunc dimittis* were sung to Smart in B flat, and the anthems were 'Great is the Lord,' by Sir Frederick Ouseley, and 'Abide with me,' by Mr. Ivor Atkins.

A portrait of Mr. Ivor Atkins, seated at the organ of Worcester Cathedral, forms one of the special supplements of the present issue.

Church and Organ Music.

THE ROYAL COLLEGE OF ORGANISTS:

NOTES ON ITS EARLY HISTORY.

Five and forty years have come and gone since a more or less obscure city organist—Richard Davidge Limpus, organist of St. Michael's Church, Cornhill—gathered round him a little band of musicians who at that time little realized to what important issues they had set their hands. On November 23, 1863, Limpus—who was really the founder of the College—convened a meeting of organists, held at Mullens's Hotel, Ironmonger Lane, City, Joseph Surman in the chair. On that occasion a letter was read, from Dr. S. S. Wesley approving the scheme, but the composer of 'The Wilderness' does not seem to have shown any practical interest in the subsequent work of the institution. On March 12, 1864, a meeting was held in Lower Exeter Hall, at which, upon the motion of Mr. E. Prout, Limpus presided and said:

It affords me extreme pleasure to undertake the task of laying before you a proposal to do something towards elevating and advancing our own professional status. It will be readily admitted that as a body we do not hold the same position in the eyes of the world as the medical and legal professions. Yet mankind generally, I believe, prefer Music to either physic or law. Nor do musicians even share worldly honours with painters—and why not? Music, unlike painting, is not only an art—it is a science as well; and the very highest purpose to which it can be applied is the *Service of the Church*. Therefore men who usually conduct the musical portion of the service ought certainly to be regarded as assistants in the ministration of Divine worship, and should be eminently fitted for that most important duty.

His further remarks were certainly prophetic when he said: 'Eventually, we shall hope, by the exertion of constant energy and perseverance, to obtain a Royal Charter, and thus secure the power of granting diplomas and certificates of merit.' Among other objects of the College then set forth, one was 'to improve the race of organists.' Among the organists present on that occasion were W. J. Westbrook, James Higgs, C. E. Stephens and Dr. Steggall.

On July 5 in the same year (1864), the first general meeting, held at Freemasons' Hall, was followed by an inaugural dinner. Sir George Smart presided at the meeting of the members, 'to whom he offered some valuable advice and pointed out the many difficulties which usually beset the path of organists, who, as a body, were a material part of the Church, although he feared that, unhappily, neither their efforts nor themselves were sufficiently appreciated; and while strenuously advocating the excellent principle of unity

of purpose and action between organists and clergy, he warmly eulogised the objects of the College, which were likely to prove of incalculable advantage to the great body of organists in this kingdom.

Examinations, now the chief aim of the College, did not form part of the inaugural scheme. The promoters doubtless thought it desirable to feel their way and gain the confidence of the public in their project. To this end they elected to honorary membership Sterndale Bennett, Cusins, Hullah, Jones (organist of Canterbury Cathedral), Joule (of Manchester), G. A. Macfarren, Ouseley, Cipriani Potter, and Rea (of Newcastle). But while examinations were deferred for a time, composition competitions and lectures were at once initiated. Two prizes, of ten guineas each, were offered for the best organ piece and the best anthem. For these no fewer than ninety competed. The prize-winners were Henry Hiles, for the organ piece, and J. Hamilton Clarke, for his anthem 'The Lord is my light and my salvation.' The adjudicators were E. J. Hopkins, E. G. Monk, W. Spark, C. Steggall and C. E. Stephens.

The first series of lectures was as follows :

October 18, 1864.	Church Music	- - Dr. Steggall.
Nov. 15, 1864.	The early English organ builders	Dr. E. F. Rimbault.
Dec. 13, 1864.	The progress of organ building from the time of Smith and Harris down to the period of the Great Exhibition of 1851	- - E. J. Hopkins.
Feb. 14, 1865.	The history of musical notation	John Hullah.
March 21, 1865.	Church organists past and present; their duties, responsibilities, rewards, and prospects	- W. B. Gilbert.

The following extracts from a long letter written by Limpus, the secretary, which appeared in the *Musical Standard* of October 8, 1864, speak for themselves :

THE COLLEGE OF ORGANISTS.—A REPLY TO
'AN ORGANIST.'

To the Editor of the 'Musical Standard.'

SIR,—Your correspondent, signing himself 'An Organist,' has asked certain questions about the College of Organists, which I will now answer seriatim.

First, however, let me thank you for having endeavoured to appease his hot anxiety by an immediate partial reply in a short leader. ['How is the College of Organists?'] His queries are :

1. What is it going to do? Ans. : The best it possibly can with the funds entrusted to its charge for the benefit of its members.

2. Has it any office?—Ans. : Yes. It has a temporary office and committee room at the Freemasons' Hall, Great Queen Street, Lincoln's Inn-fields.

3. Where can we obtain a printed statement of its officers, subscribers, members, and intentions, etc.?—Ans. : At the office, by previously making a written application for the same to the Honorary Secretary.

4. Where is the Treasurer?—Ans. : When any business connected with the College requires his attention, he is always at his post, and could of course be reached through any letter addressed to Freemasons' Hall, as aforesaid, and would always be ready to receive subscriptions.

5. Where (in London) is the Secretary?—Ans. : In many parts of it almost every day. But presuming that an address is required, I beg to say, that when engaged on the affairs of the College, he is to be found at the office, where all communications intended for him should be addressed.

6. When are we to be put out of our anxiety as to the winner of the Prize Anthem?—Ans. : Now, and at once. The successful competitor for the Anthem Prize is Mr. J. Hamilton Clarke, of Dublin.

* Another query is put respecting some imaginary delay. I can assure your anxious correspondent that no delay

whatever has taken place. The umpires have had a most difficult and onerous task to perform, and they were quite right not to exercise undue haste in the performance of it.

I regret to find 'an Organist' asserting his belief that the establishment of the College of Organists is 'an attempt to benefit his class,' and immediately afterwards selfishly declaring that he would join it if he knew what was to be got by so doing.

Expressions of discontent, however, from non-members will at any time receive attention, as it is competent for them to enter the Society in accordance with the Rules, and then they have by right a voice in the government thereof.

I am, Sir, yours obediently,

RICHARD LIMPUS,

Hon. Sec. to the College of Organists.

The year 1865 opened with a social function attended by 500 guests, and was thus recorded in THE MUSICAL TIMES of February, 1865 :

The first Conversazione of the College of Organists took place on Tuesday, the 17th ult., at the Freemasons' Hall, Great Queen Street, when a Concert was very excellently performed before a large number of the friends and supporters of the new Society. We should have been pleased to see that the entertainments provided had been selected with more especial reference to the objects of the College; but we presume that the design of the promoters of the Conversazione was simply to assemble a number of professors and amateurs together, so that the state of progress of the Society might be brought prominently before them. By the published Report, we perceive that there are nearly 150 members; that two prizes of ten guineas each for original compositions have been offered; and that for these prizes ninety works have been received, and are under examination. If anything can be done by this Society to raise the status of organists—a consummation which pre-supposes that the *clique* feeling, which has been the ruin of so many musical undertakings, can be kept out of it—we need scarcely say that we wish the College of Organists every success.

In the same year the Archbishop of Canterbury (Dr. Longley) consented to become President, and the Bishop of London (Dr. Tait) the Vice-President of the College.

At the general meeting held at Freemasons' Hall, June 29, 1865, the Rev. Mackenzie E. C. Walcott, precentor of Chichester Cathedral, in the chair, the following twenty gentlemen were elected to serve on the first Council of the College :

Mr. W. H. Adams, St. Martin-in-the-Fields.
Dr. Arnold, Winchester Cathedral.
Mr. H. Baumer, Dulwich College.
Mr. J. Blockley, Jun., St. Saviour's, Haverstock Hill.
Mr. T. Bedmore, Lichfield Cathedral.
Mr. Alexander S. Cooper, St. John's, Putney.
Mr. G. Cooper, Chapel Royal, St. James's.
Mr. J. Coward, Crystal Palace and Lambeth Church.
Mr. W. B. Gilbert, Mus. Bac., Abbey Church, Maidstone.
Mr. John Goss, St. Paul's Cathedral.
Mr. E. Herbert, Mus. Bac., Sherborne Abbey, Dorset.
Mr. James Higgs, St. Michael's, Stockwell.
Mr. E. J. Hopkins, Temple Church.
Mr. E. M. Lott, St. Helier's, Jersey.
Dr. E. G. Monk, York Minster.
Dr. E. F. Rimbault.
Dr. Steggall, Lincoln's Inn Chapel.
Mr. C. E. Stephens, St. Clement Danes, London.
Mr. James Turle, Westminster Abbey.
Mr. W. J. Westbrooke, St. Bartholomew's, Sydenham.

During the first ten years of its existence the College held special services in various London and provincial churches. On October 29, 1864, a full choral Evensong took place at St. Michael's, Cornhill, when the service was Hopkins in A, Samuel Wesley's 'In exitu Israel,' and Hamilton Clarke's prize anthem was sung, and

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Hiles's prize organ piece was played. A similar service, at which prize compositions were sung and played, took place at St. Michael's, Cornhill, on May 24, 1866, the organists being James Higgs, Henry Hiles, and Richard Limpus. Subsequent services were held at St. Helen's, Bishopsgate (1868), St. George-the-Martyr, Queen Square, Bloomsbury (1869 and 1870), St. George's, Bloomsbury (1872 and 1875), St. Nicholas Church, Chislehurst (1873), and St. Paul's Cathedral (1874 and 1875).

The present writer well remembers the 'full choral service' of 1869 at St. George-the-Martyr, Bloomsbury. On that occasion Sir Frederick Ouseley preached, and his *Magnificat* and *Nunc dimittis* in B flat (MS.) were sung, as were the following three prize anthems:

The Lord ordereth a good man's going (1869). *J. F. Bridge, Mus. Bac.*

The Lord is my light, and my salvation (1864). *J. H. Clarke.*
O give thanks unto the Lord (1868) *Edwin Edwards.*

Dr. Steggall and 'J. Frederick Bridge, Esq., Mus. Bac., Oxon. (Organist of Manchester Cathedral)' presided at the organ, and, to quote from the service-paper, 'the choir will consist of Gentlemen and Boys from

Her Majesty's Chapels Royal,

St. Paul's Cathedral,	Westminster Abbey,
St. George's, Bloomsbury,	Lincoln's Inn Chapel,
St. George-the-Martyr,	Quebec Chapel,
Bloomsbury,	St. Mary, Haggerstone,
St. Clement, Eastcheap,	St. Michael's, Cornhill,
St. Mary, Aldermanbury,	St. Stephen's, Coleman
All Saints', Margaret Street,	Street,
St. Helen's, Bishopsgate, &c., &c., &c.'	

At St. Paul's Cathedral, on St. Cecilia's Day, 1875, Purcell's *Te Deum* was sung to the accompaniment of a full orchestra (very much out of tune with the organ!), and at St. George's, Bloomsbury, the greater part of Bach's 'Christmas Oratorio' was performed on January 6, 1875.

(To be continued.)

IN MEMORIAM EDWARD BACHE.

Francis Edward Bache, the genius of a highly-gifted Birmingham family, died, in his twenty-fifth year, on August 24, 1858. What more natural, then, that the fiftieth anniversary of that sad event should have been commemorated at the Cathedral, Birmingham, on Sunday evening, August 24 last? The music performed on that occasion, included the following pieces, Mr. Royle Shore presiding at the organ, in the absence of Mr. Edwin Stephenson, organist of the cathedral:

BEFORE THE SERVICE.

Andante cantabile from Op. 17 *Sterndale Bennett.*
Andante in E *Edward Bache.*

AFTER THE SERVICE.

Funeral March for a military band *Mendelssohn.*
Arranged for the organ by W. T. Best.

The following compositions by Edward Bache were performed at the Recital.

Organ solo, Andante con moto in A minor.
Lilany, for solo voice and organ:

'Father of Mercies, O take pity on me,
Christ, O Saviour, O give to me Thine aid,
Holy Spirit, O shed Thy light on me. Amen.'

The words and music were written and composed by him on his death-bed on August 17, 1858, seven days before he passed away. Privately reprinted in 1904.

Romance in B flat, for pianoforte and violin, or violoncello.
Composed about 1856, and arranged for the organ by Dr. W. J. Westbrook.

Psalm 122.

From Montgomery's 'Songs of Zion,' 1822. Composed about 1851, and published in 1903. To be sung by choir and congregation.

Introduction and Allegro, for organ.

Composed about 1856

EMMANUEL COLLEGE, CAMBRIDGE.

Dr. E. W. Naylor, organist of the College, has contributed to the *Emmanuel College Magazine* (vol. xvii., No. 2, and vol. xviii., No. 1) two interesting articles on the old and new organs in the Chapel. The first instrument was built by Father Smith between 1680 and 1686 at a cost of £140. It was the gift of Mr. Burch Hothersall, M.A., a Fellow Commoner of the College. In this connection a College account-book, under date April 22, 1686, contains the following payment: 'Entertaining Mr. Hothersall and his Lady Joice at dinner who gave the organ—£02. 03. 04' and 'wine then—£01. 06. 00.'

Father Smith's organ was used for service until 1812. For many years the duties of organist and 'repairer' of the instrument seem to have been discharged by the same person. During the first half of the last century the organ appears to have been 'only used now and then, on great occasions, when Mr. Pratt, of King's, was engaged to play.' After the death of Mr. Pratt (in 1855) it was entirely disused—'unplayable,' in fact—until the year 1871, when Messrs. Hill & Son restored and enlarged the instrument. The new organ—the opening of which is recorded in our issue of March last—is by Messrs. Norman & Beard.

Dr. Naylor states that the original case 'will be replaced exactly as before, so that the general appearance of the new organ of 1907 will be very much the same as it was in Mr. Hothersall's time.' This is eminently satisfactory.

AN OLD CITY ORGAN.

The *Daily Telegraph* of September 10, furnishes the following information in regard to the organs in the ancient church which stands under the shadow of the Tower of London:

'The famous organ in the Church of All Hallows', Barking, from the steeple of which the immortal Pepys, who was at that time clerk to the Navy Board, was a pained spectator of the Great Fire, is being rebuilt after passing through many vicissitudes, and the work is expected to be completed by Easter next. The instrument was erected in 1675 by Thomas and Renatus Harris. Its case, which contains some beautiful carvings of "Time" and "Death," by Grinling Gibbons, is to be allowed to remain, and as many as possible of the old features of interest are also being preserved. In 1720, and again nearly a century later, the fine old organ was greatly improved, and in 1872 it was considerably enlarged. Two years afterwards it was partially destroyed by fire, and by some means, during the restoration of the church which followed, it became exposed to the damp, with the result that during service one evening last year it completely broke down, and has never been used since. The first organ in this historic church was built by Anthony Duddynton, in 1519, but all traces of it have disappeared, although the original indenture is still preserved. The cost of reconstruction will be £1,000.'

CENTENARY ORGAN RECITALS.

Mr. W. G. Whittaker, organist of St. Paul's Presbyterian Church, South Shields, intends to commemorate the two centenaries due next year—the death of Haydn and the birth of Mendelssohn—by introducing compositions by those two masters in his fourteenth and fifteenth series of monthly organ recitals during 1909. Haydn will, of course, be represented by arrangements from his symphonies and quartets, and Mendelssohn by his six sonatas and three preludes and fugues for the organ.

Mr. Whittaker's programmes are always interesting, eclectic, and well selected, ancient and modern composers being well represented, special attention being given to the choral preludes of Bach. One evening is to be devoted entirely to the works of the great Cantor, concerning whom Mr. Whittaker says: 'The constant appearance of the name of Bach on the programme of these recitals is due to an earnest desire to spread an appreciation of his works. Only prolonged acquaintance with, and intimate knowledge of the glorious creations of the master can cause their true value and supreme beauty to be recognized; it is therefore hoped that past and present non-appreciation of their greatness will not deter members of the congregation from taking every opportunity of listening to them.'

ORATORIOS AT BRIXTON PARISH CHURCH.

These performances, now entering upon their ninth season, are given on Sunday afternoons by the Brixton Oratorio Choir accompanied by a full professional orchestra, under the direction of Mr. Douglas Redman, organist of the church. The following works are announced to be given on the first Sunday afternoon of each month from November to May (except January and March) at 3.30 p.m.: 'Redemption' (Gounod), 'Creation' (Haydn), 'Stabat Mater' (Dvorák), 'Requiem' (Verdi), and 'Elijah' (Mendelssohn). On Ash Wednesday, at 8 p.m., Mendelssohn's 'As the hart pants,' Stanford's 'The Lord of might,' and Gounod's 'Gallia' will be sung with organ accompaniment, and on Good Friday, at 7 p.m., the 'Messiah' will be performed with orchestral accompaniment. For Sunday afternoons October 4, January 3, and March 7, orchestral services are announced.

BRIXTON ORGAN RECITALS.

During the past three seasons organ recitals by celebrated soloists have been given at Brixton Independent Church on alternate Monday evenings, at which the audiences have averaged nearly 1,000 persons. In consequence of the continued interest displayed in the recitals, a further series, the fifth, will be given during the coming season by the following recitalists: Dr. Alcock, Mr. Goss-Custard, Mr. Hann, Mr. E. H. Lemare, and Mr. C. W. Perkins. The organ is one of four manuals and forty-five speaking stops. Originally built by Willis in 1870, it was enlarged by Lewis in 1901, and by Messrs. Norman & Beard, by whom it was also reconstructed, in 1905. Further particulars will be found in our advertisement columns.

ORGAN RECITALS.

Dr. G. J. Bennett, St. Andrew's, Grimsby—Allegretto in B minor, *Lemmings*.

Mr. C. H. Moody, Ripon Cathedral—Rhapsody sur les cantiques Bretons, *Saint-Saëns*.

Mr. P. Chignell, Congregational Church, Kirkham (opening of new organ built by Messrs. J. W. Walker & Sons)—Cantilène and Grand Chœur, *Salomé*.

Mr. L. A. Ladbroke, Parish Church, Kirkley—Canon in B minor, *Schumann*.

Mr. Alexander Reid, St. John the Evangelist, Herne Bay—Fantasie on the 'Sicilian Mariners' Hymn,' *Lux*.

Mr. Purcell J. Mansfield, Congregational Church, Maiden Bradley—Andantino in D flat, *Lemare*.

Mr. H. Whalley, Parish Church, Peebles—Allegro moderato in A, *E. J. Hopkins*.

Mr. T. W. Hanforth, Wesleyan Church, Creswell (opening of new organ built by Mr. Albert Keates, of Sheffield)—Fantasia in C minor, *Berens*.

Mr. J. C. Dunlop, Holy Trinity, Margate—Melody in D, *Darwin Welton*.

Mr. C. Preston, Wesleyan Church, Alton—Anapest, *S. Wesley*.

Mr. Fred Gostelow, Parish Church, Luton—Meditation, *d'Ervey*.

Mr. John Fearnley, Parish Church, Batley (re-opening of organ)—Allegro maestoso, *John E. West*.

Mr. Alban W. Cooper, St. Andrew's, Moretonhampstead—Lied, *Wolstenholme*.

Mr. Julian H. W. Nesbitt, St. Columba Parish Church, Olan, N.B.—Grand Chœur, *Guthmunt*.

Mr. Caradog Roberts, Bethesda Congregational Church, Town—'The storm,' *Lemmings*.

Mr. Sydenham Janes, Parish Church, Paignton—Moderato in F, *Gade*.

Mr. R. W. Pringle, Hawarden Parish Church—Concert overture in C minor, *Hollins*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Alban W. Cooper, St. George's (Parish) Church, Stonehouse, Plymouth.

Mr. Herbert T. F. Haigh, All Saints' Church, Middlesbro'.

Mr. Wallace H. Payn, Parish Church, Frensham, Surrey.

Mr. William Sedding, Parish Church, Sea View, Isle of Wight.

Mr. F. Stanley Winter, St. Michael's, Paternoster Royal, College Hill, E.C.

Reviews.

PIANOFORTE MUSIC.

Twelve dance melodies for pianoforte duets. Books i., ii. and iii. Composed by Richard Wickenhauser.

Souvenir de printemps. Pianoforte solo. By Joseph Holbrooke.

Springtime. Graceful dance. By Theodore S. Holland.

Silhouette. Pianoforte solo. By Mary C. Benedict.

[Novello & Co., Ltd.]

The repertory of original pianoforte duets is somewhat limited, therefore the three books by Mr. Wickenhauser, containing twelve dance melodies, will doubtless be welcomed in many homes, for the music is easy to read and the dances present pleasing variety of sentiment. Tastes will doubtless differ with regard to the individual attractiveness of these pieces, but attention may be drawn to several. In Book i., the first and second dances are extremely graceful and richly harmonized. In Book ii. the first dance, in its fiery exuberance, has a touch of the Hungarian style, and the succeeding number, in canon, is very effective; while the eighth dance is delightfully dainty, and concludes the book auspiciously.

The concluding volume (Book iii.) commences with a dance in minuet measure, which is well calculated to please both old and young. No. 10 calls for more or less energetic treatment, but ends *pianissimo*. The concluding measure will require a little more practice than those preceding it, which however will be repaid by the richness of harmonic effects and the general brilliance of the writing.

Mr. Joseph Holbrooke is a fine pianist to whom executive difficulties have no terrors, but his 'Souvenir de printemps' is of simple character and is as graceful as a snowdrop and bright as a crocus, just the piece to cultivate significance in young players. Mr. Holland's idea of Spring is more elaborate, but the music is by no means difficult to interpret. Its principal theme is graceful, and is well contrasted by other subjects and varied treatment. The 'Silhouette' by Mary C. Benedict is a vivacious piece of attractive qualities. It requires nimble fingers, but contains no difficulties beyond the abilities of fairly well-trained pianists.

A Cyclopedic Dictionary of Music. By Ralph Dunstan.

[J. Curwen & Sons, Ltd.]

In turning over the pages (nearly 500, closely printed in double columns) of this volume, one cannot fail to acknowledge the industry of the compiler, Dr. Dunstan. He says that it 'has occupied four years in preparation,' and that it 'embodies the results of over thirty years' study and experience.' To quote further from the Preface, the book 'aims at providing, in compact form, a reliable, comprehensive, and up-to-date compendium of musical information—a condensed musical library for the musician of limited means, and for the general reader.' So far, so good.

But what about the reliability of the information therein set forth? We may again refer to the Preface for an answer to this all-important question: 'The greatest care has been taken to ensure accuracy, and all the proofs have been carefully revised at least a dozen times.' Such a statement naturally invites confidence in this 'Cyclopedic Dictionary of Music' as a 'reliable' book of reference. A few dippings here and there into the volume have, unfortunately, revealed certain inaccuracies which considerably discount the trustworthiness of the information so profusely given. Take, for instance, three entries on the subject of 'hymns.' We are told that 'Watts introduced hymns, but they were not established till about 1860.' Under the heading 'Adaptation of Hymns and Tunes' we read: 'The haphazard way in which tunes are often adapted to hymns at the last moment before going into the service is very distressing to all earnest-minded people.' This may have been very true fifty years ago in Nonconformist churches, but the statement is anything but 'up-to-date' now that the fixed-tune system is adopted by all denominations. And it is hardly in accordance with fact to say

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that 'The Salvation Army use the old florid tunes almost exclusively,' as most of their music is anything but 'old.'

Matters of common knowledge are curiously mis-stated, or under-stated: e.g., that Mendelssohn 'entered the Berlin Singakademie as an alto,' as if that were a teaching institution; and there is no mention that Dr. Richter has conducted at Manchester for the past eleven years. The spelling of well-known names like Clarke-Whitfield and Streathfield needs correction, while an eminent French composer has been canonised as 'St. Sains'!

Some of the statements are rather startling. For example, under 'Accent' we learn that "'The energy of beginning" generally gives an accent to the *initial note* of a rhythm'! And in regard to style, the following statement, *sub voce* 'Caroline Unger,' might have been better expressed: 'At the first performance of the *Choral Symphony*, turned Beethoven round "to show him the applause." (Beethoven, who conducted, was then stone-deaf.)' The addition of the word 'she' before the word 'turned' would have made the sentence clearer. One cannot help regretting a lack of patriotic feeling in the article 'Military Band.' Of its fifteen lines, five—not very illuminating—are given to a description of English bands, while the remaining ten lines are devoted to the constitution of 'The fine military band of the New York 22nd Regiment.' Doubtless this American band is a fine organization, but the same space would have been quite as well, if not better, occupied in giving a list of instruments used in our own splendid Grenadier Guards Band.

In conclusion, this Cyclopedic Dictionary, with all the good intentions and industry of the compiler, is tinged with a certain amateurishness which militates against its acceptance as a satisfactory book of reference, and its scrappy nature is rather aggravating. At the same time, the volume is one that, after undergoing a thorough overhauling and the replacing of some of the extraneous matter by other information that is lacking—periodicals devoted to music, for instance—might become useful to those whose libraries are limited, and who are satisfied with what may be termed surface information in a compact form.

VIOLIN MUSIC.

A Modern School for the Violin. Book 5th. By August Wilhelmj and James Brown.

Graduated daily exercises for the Violin. Books i. and ii. By William Henley. (Op. 53.)

Suite in four movements for Violin and Piano-forte. By A. von Ahn Carse.

[Novello & Co., Ltd.]

All interested in the publication, 'A Modern School for the Violin,' rejoiced to hear that the final books had been completed before the lamented death of the late Professor Wilhelmj. The fifth book of Studies has now been issued, and the remaining two books of the series are already in the Press. The new Book 5th consists of twenty important studies devoted to the higher branches of violin technique, such as firmness and advanced octaves in the higher positions; shakes, with double stopping; preparation for bravura passages; special studies for the positions; and so on. Many of the studies are original; but some are included from other sources. One very fine arpeggio study is the composition of Pietro Rovelli (1793-1838), a name not widely known, but belonging to a family of distinguished Italian musicians. Pietro was a pupil of Kreutzer, and the study mentioned above is well worthy to rank with the great master's immortal 'forty.' The value of the 'Modern School' is greatly enhanced by the excellent advice inserted as an Introduction to each number. The counsel in the present book on how to practise bravura passages is well worthy of attention. How true is the final remark—'Desultory and intermittent application is useless!'

Although one must ever aim at improving technique by the study of works of an increasing degree of difficulty, a certain amount of daily practice at exercises well within one's capabilities is essential for strengthening the *technique foundation*. Much violin playing resembles a building showing visible signs of settling! For daily work the 'Graduated daily exercises' by William Henley will be found most suitable. They are in two books—Book i. containing forty exercises devoted to the first and third

positions, and Book ii. a similar number extending between the first and fifth positions. The exercises are just what they should be—short and not too difficult, and they deal concisely with the special object in view, such as finger work, double stopping, martelé, chords, shakes, scales, arpeggi, &c. Apart from the technical exercise developed in the two books, their intrinsic musical value is considerable.

Mr. A. von Ahn Carse has written quite a charming little Suite of four pieces for violin and piano-forte. No. 1, is a dainty Gavotte; No. 2, a graceful Slumber song; No. 3, an attractive Minuet; and No. 4, a brisk and effective *Moto perpetuo*. Written most agreeably for the first and third positions, the whole work is well within the grasp of violinists of moderate attainments, and the numbers, either singly or collectively, should serve excellently as pieces for performance.

PART-SONGS BY BRAHMS.

O Jesus, tender Shepherd; Saint Raphael; Tender and pure; A hunter went a-riding; The Naiades; To the holy martyr Emmerano; The white dove. English text by W. G. Rothery.

[Novello & Co., Ltd.]

Brahms is one of the comparatively few modern composers whose contributions to vocal music seem to have been influenced by consideration of what is grateful to sing. This is pleasantly in evidence in the above group of part-songs, and, coupled with the excellent translation by Mr. W. G. Rothery of the original text, should cause these choral gems to be welcomed by many choral societies.

The first of the series is a touching prayer for children, allied to a German folk-tune of studied simplicity and devotional character. A peculiarity of the music is that every note is a minim, but there is no monotony as might be surmised, the like duration of each note producing an atmosphere of reverential confidence, breathing the spirit of the lines. 'Saint Raphael' is also a prayer and, in common with its fellow compositions, is an arrangement of a German folk-song, one that is studiously simple in character. 'Tender and pure' is a reverential love-song, and the title aptly describes the music. 'A hunter went a-riding' tells a romantic tale of a damsel who was so modest as to withhold her name from the hunter, and so was chosen as his bride in preference to her two sisters. The delightfully gay music contains a suggestion of the early modes that greatly increases its attractiveness. 'The Naiades' are responsible for a good many mishaps. In the part-song bearing their name is related the tragic end of a love-sick hunter who was induced to join a maid of watery pedigree beneath the waves, and who in consequence 'In her bower for aye lies sleeping.' Musical variety distinguishes 'To the holy martyr Emmerano,' the measure constantly changing from 6-4 to 4-4, but the writing is simple, as becomes the subject. 'The white dove' is really a hymn of the Nativity, and the old-world character of the music is happily consonant with the quaint text.

BOOKS RECEIVED.

A Cyclopedic Dictionary of Music. By Ralph Dunstan, Mus. D. Pp. 495; 7s. 6d. net. (J. Curwen & Sons, Ltd.) Reviewed on p. 650.

The Life of Beethoven. By Alice M. Diehl. Pp. viii. + 376; 10s. 6d. net. (Hodder & Stoughton.)

The Life of Tolstoy: first fifty years. By Aylmer Maude. Pp. xii. + 457; 10s. 6d. net. (Archibald Constable & Co., Ltd.)

Richard Strauss. By Ernest Newman, with a personal note by Alfred Kalisch. Pp. viii. + 144; 2s. 6d. net. (John Lane.)

Maurice Guest. By Henry Handel Richardson. Pp. 562; 6s. (William Heinemann.)

Haydn. By John F. Runciman. Pp. viii. + 91; 1s. net. (George Bell & Sons.)

Musicians: being original verses on some favourite composers. By the Rev. George T. S. Farquhar, M.A. Pp. 21; 6d. (Dumfries: R. G. Mann.)

Obituary.

FABLO SARASATE.

The front rank of great violinists has been broken by the death of Pablo Sarasate, an event which, we regret to record, took place at his residence, the Villa Navarra, Biarritz, on September 20. Born on March 10, 1844, at Pampeluna (Pamplona), in Spain, a fortress town near the French frontier, Pablo Martin Meliton de Sarasate y Navascues—to give his full name—became a student at the Paris Conservatoire in his eleventh year. There, as the favourite pupil of Alard, he gained first-prizes for solfège and violin. At an early age he entered upon the lucrative and exacting career of a virtuoso, at once meeting with success at Paris, in the Départments of France, and in the Peninsula. It is said that 'no violinist has travelled more than he; besides making his way through Europe, from the remotest corner of Portugal to Norway, and from London to Moscow, he has visited America, North and South.'

As a youth of seventeen Sarasate came to England armed with a letter of introduction from Rossini to August Manns. It is stated in a certain book of reference and in nearly all the obituary notices of him that have appeared, that he made his first appearance in this country at the now defunct St. James's Hall, on May 22, 1861. As a matter of fact, he had played five days earlier, on Friday, May 17, at the third of a series of Opera Concerts at the Crystal Palace, conducted by Manns. On that occasion—his début in England—he played the 'Fantasie sur les motifs du Massaniello' composed by his old master Alard, and the violin part in Gounod's 'Ave Maria,' founded on Bach's first Prelude, the singer being Madame Miolan Carvalho. Tietjens also sang at this concert. He played at the Philharmonic Concert of May 18, 1874, when he introduced Lalo's Violin Concerto in F, and at the Musical Union in the same year; he again crossed the Channel in 1877 and 1878, and on March 30 in the latter year he played Lalo's 'Sinfonia Española' for the first time in England; both the Lalo concertos were dedicated to Sarasate. Since then he has been a frequent visitor and welcome artist. In 1885 and 1886 he gave a series of orchestral concerts, conducted by Cusins, at St. James's Hall. He was the first to perform Sir Alexander Mackenzie's Violin concerto in E (Op. 32), dedicated to him, at the Birmingham Musical Festival of 1885, and his 'Pibroch' at the Leeds Festival of 1889.

As a composer Sarasate knew how to write effective music for the instrument of which he was so great a master. His *Zigeunerweisen*, 'Jota Aragonesa,' and the four books of Spanish dances have attained a remarkable degree of popularity. As an eminent violinist he had, to quote the late M. Gustave Chouquet, 'purity of style, charm, brightness of tone, flexibility, and extraordinary facility. He sings on his instrument with taste and expression, and without that exaggeration or affectation of sentiment which disfigures the playing of many violinists.' In a word, Sarasate was an artist. He used to put his fine technique to the test in playing the last movement of Mendelssohn's Violin concerto at a great speed, and with tremendous dash and fire; yet, so great was his versatility, that he could play a Chopin nocturne with tender grace and exquisite charm. His portrait—whole length and nearly life-size—was painted by Whistler in 1885 and exhibited at the Society of British Artists: it is now at the Carnegie Institute, Pittsburg, U.S.A.

The death at Brighton, on September 2, of SIR EDWARD WALTER HAMILTON, K.C.B., K.C.V.O., Mus.B., is recorded with regret. The son of the late Bishop Hamilton, of Salisbury, he was born at that city on July 7, 1847. At Eton he had as school-fellows Hubert Parry, Spencer Lyttelton, and Martin Goselin, who formed a quartet of boys keenly interested in music. As recorded in the biographical sketch of Sir Hubert Parry which appeared in the issue of this journal of July, 1895, Hamilton and Parry played 'a duet by Handel,' at one of the concerts of the Eton College Musical Society, the said duet being, according to the *Eton College Chronicle*, 'Let their celestial chords unite.' Both these duettists afterwards went up to Oxford, Parry to Exeter College and Hamilton to Christ Church, and they both took the degree of Bachelor of Music

in the same year, 1867. At Oxford, Sir Edward Hamilton was a pupil of Stainer. In later years he devoted much of his time to musical composition, his published works being a sacred cantata 'Praise the Lord, O my soul' (his degree exercise), various songs, Singing quadrilles, pianoforte pieces, &c. He had served on the Council of the Royal College of Music since the formation of the institution in 1883, up to the time of his death, and he was co-treasurer with the Hon. Spencer Lyttelton. As a distinguished servant of the State during forty years' valued service—he was joint permanent Secretary to the Treasury, upon his retirement in October, 1907—Sir Edward Hamilton had a great and well-deserved reputation.

Professor EDMUND KRETSCHMER died on September 13 in his seventy-seventh year, at Dresden, where he had for many years held a distinguished position as choirmaster at the Royal Chapel, keeper of Royal Archives, Royal Court organist, and conductor of the Dresden Teachers' Choral Society. He was a pupil of Julius Otto and Johann Schneider, and wrote a large number of works, both sacred and secular, including a number of Masses, one of which gained the first prize at an international competition at Brussels in 1868. Of his four operas, the most successful was 'Die Folkunger,' which was performed at about one hundred theatres, a record which only the greatest or most popular operatic composers have surpassed. A coronation march and other excerpts from this work are to this day favourite items at the better class of German orchestral concerts.

PAUL HOMEYER, an organist of some repute in Germany, died at Leipzig recently, in his fifty-fourth year. Born at Osterode in East Prussia, he came of a musical family, and was trained at the Leipzig Conservatoire, at which famous institution he became teacher of his instrument, after having spent some years touring as a recitalist in Germany and Italy.

The death took place at Dresden, on August 30, at the age of thirty-eight, of MAX LEWINGER. A former leader of the Gewandhaus Orchestra, Leipzig, he achieved distinction as a violinist in Germany. For the last ten years he was leader of the Dresden Royal Orchestra.

Correspondence.

HOME MUSIC STUDY UNION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you allow me to call attention to the remarkable success which has attended the first year's working of the above Association? Many members have joined, and Music Circles have been formed in many parts of the United Kingdom and in several of the colonies. The Union was designed in order to help members to perform, or to listen to, music intelligently, with some knowledge of the underlying basis of its form and thought, and of the history of the development of the Art.

The 'Home Music Study Union' is now affiliated with the 'National Home-Reading Union,' and for a trifling subscription—barely sufficient to cover incidental expenses—it provides through its journal, *The Music Student*, skilled guidance in music study both for reading and practice. 'Course No. 1' is founded on Sir Hubert Parry's 'Studies of great composers,' and comprises a survey of the whole field of classic and modern music.

The honorary editorial committee—Dr. E. C. Bairstow, organist, Leeds Parish Church, Mr. H. A. Fricker, city organist, Leeds, Mr. T. J. Hoggett, lecturer on music, Leeds University, with Mr. Percy A. Scholes as editorial secretary—have studiously designed this course so that it may profitably be undertaken by any persons who are intelligently interested in music, whatever their standard of ability.

The Secretary of the National Home-Reading Union, 12, York Buildings, Adelphi, London, W.C., or I myself will be pleased to furnish information to any of your readers on receipt of stamped and addressed envelope.

Yours faithfully,

J. E. LAWRENCE,

63, Grange Avenue, Leeds.

Hon. Secretary.

Wake the Serpent not.

October 1, 1908.

PART-SONG FOR CHORUS OF MIXED VOICES.

Words by SHELLEY.

Composed by GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante non troppo. p dolce. dim.

SOPRANO.
Wake the ser - pent not, lest

ALTO.
Wake the ser - pent not, lest

TENOR.
p Wake the ser - pent not, *mp espress.* lest he Should not know . .

BASS.
p Wake the ser - pent not, *mp espress.* lest he

(For practice only.)

Andante non troppo. p dolce. dim.

dolce. p

he Should not know the way to go. . .

poco cres. p

he Should not know the way, the way to go. . .

dim. p mp espress.

the way to go. . . Let him crawl which yet lies

dim. p

Should not know the way, . . the way to go. . .

dolce. dim. p mp

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mp espress. *pp*

Let him crawl which yet lies sleep - ing, . . .

mp espress. *pp* *pp*

Let him crawl which yet lies sleep - ing, . . . sleep - ing, . . .

pp *pp* *mp espress.*

sleep - ing, . . . Let him crawl which yet lies

mp *pp* *mp*

pp

p *dim.* *pp*

Through the deep grass of the mea - - - dow, Not a bee shall

p *dim.* *pp*

Through the deep grass of the mea - - - dow, Not a bee

pp *dim.*

sleep - ing, Through the deep grass of the mea - - - dow,

pp *dim.*

sleep - ing, . . . Through the deep grass of the mea - - - dow,

pp *dim.*

p *dim.*

poco cres. *espress.* *poco cres.*

hear, shall hear him creep - ing, shall hear him, Not a may - fly shall a -

espress. *poco cres.* *dim.*

shall hear him creep - - ing, Not a may - fly shall a -

p *dim.*

Not a may - fly shall a - wa - - ken,

espress. *poco cres.* *dim.*

dim. *p dolce.*

wa - ken From its cra - dling blue - bell sha - ken,

dim. *p dolce.*

wa - ken From its cra - dling blue - bell

p *dim.*

shall a - wa - ken From its cra - dling blue - bell,

dim.

Not a may - fly shall a - wa - ken

p *dim.* *p dolce.* *dim.*

più p *roll. molto.* *dim.*

from its cra - dling blue bell sha - ken ;

più p *rall. molto.* *dim.*

sha - ken, from its cra - dling bluebell, from its cradling bluebell sha - ken ;

p dolce. *rall. molto.* *dim.*

from its cradling bluebell sha - ken, sha - ken ;

più p *cres.* *rall. molto.* *dim.*

From its cradling bluebell sha - ken ;

p dolce. *dim.*

meno mosso. *p*

Not the star - light as he's sli - ding,

meno mosso. *p*

Not the star - light as he's sli - ding,

meno mosso. *p*

Not the star - light as he's sli - ding,

meno mosso. *dolce.*

Not the star - light as he's sli - ding, not the star - light as he's

p meno mosso. *p* *dolce.*

dim. *Più tranquillo.* *più p*

sli - ding, . . sli - - ding, Through the grass with

dim. *più p*

sli - ding, . . sli - - ding, Through the grass with

dim. *più p*

sli - ding, . . sli - - ding, Through the grass with

dim. *più p*

sli-ding Through the grass . . with si - lent gli - ding, through the grass . .

dim. *Più tranquillo.* *più p*

dim. *Molto lento.* *pp sostenuto.* *morendo.*

si - - lent, . . with si - lent gli - ding, gli - - ding. . .

dim. *pp sostenuto.* *morendo.*

si - - lent, . . with si - lent gli - ding, gli - - - - ding.

dim. *pp sostenuto.* *morendo.*

si - - - - lent, . . with si - lent gli - ding, gli - - - - ding.

dim. *pp sostenuto.* *morendo.*

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PROMENADE CONCERTS.

The artistic excellence of the Promenade Concerts at Queen's Hall under the direction of Mr. Henry J. Wood is being fully maintained this season. The new principal violin, Mr. M. Wolters, has proved himself an accomplished musician by his finished playing in familiar works for violin and orchestra, and the ensemble is fully equal to that of former years. The most important of the novelties brought forward was Mr. Balfour Gardiner's Symphony in E flat, performed for the first time on August 27. The composer is favourably known to musicians by his 'Overture to a comedy,' and other orchestral works, some chamber-music, songs and pianoforte pieces, and his reputation will certainly be increased by his symphony, written three years ago, but since revised. It is not a great work, but it excites esteem by its saneness, sincerity, terseness of development and scholarly craftsmanship. The first movement creates a favourable impression; the second is most poetical; and the *Finale*, into which the second movement glides without pause, is typically English in the robustness of its themes and directness of expression. Sympathetically interpreted, the work was heartily applauded, as also was the composer on his appearance on the platform.

Another notable success by an English composer was the Pianoforte concerto in G minor, No. 3, by Mr. York Bowen. This work would more appropriately be termed a Rhapsody for, although it consists of the usual three sections, no break is made between them, and the treatment of the themes is very free. The slow movement is so short as to partake of the character of an interlude between the opening and closing portions, yet its tranquil beauty provides a most effective contrast to the exuberance of the context. The solo part is brilliant in colour, and was played with such verve by the composer that at the conclusion he was thrice called to the platform amidst the liveliest demonstrations of approval.

The following evening there was introduced 'A village suite' by Luard-Selby, which also met with a most cordial reception. The work consists of four independent movements severally illustrating 'The village festival,' 'In the water-meadows,' 'God's acre,' and 'At the smithy.' The first number is permeated with the spirit of the country dance, and the music is unaffectedly gay and rhythmic. The second section is more ambitious in character, being an avowed attempt to suggest the stirrings of life in Nature in early spring, and the result is a tone-picture of poetical character. A deeper note is sounded in the third movement. Phrases from the Requiem hymn, 'Ah, that day of tears and mourning,' are introduced and the orchestration is sombre and impressive. The concluding portion, 'At the smithy,' might represent a convivial gathering after the day's work is done, the music being extremely vigorous and instinct with robust life.

Owing to Mr. Wood having to attend the rehearsals for the Sheffield Festival—and presumably no English conductor being available!—the concerts on September 15 and 22 were directed by M. Edouard Colonne, from Paris, who secured excellent interpretations of several notable French works which wisely were included in the programmes.

'THE KINGDOM' AT MELBOURNE.

Elgar's 'The Kingdom' was performed for the first time at Melbourne at the third subscription concert of the Philharmonic Society, in the Town Hall, on August 10. Hearty congratulations are due to the conductor, Mr. George Peake, who displayed an intimate knowledge of the score, and to the vocal and orchestral forces under his control, whom he had evidently imbued with the spirit of the oratorio, the devotional feeling of which received adequate interpretation. Mention should also be made of the excellent singing of the soloists, Miss Lilian Reid, Miss Elsa Rogers, Mr. James Wade and Mr. Horace Stevens, the last-named acquitting himself with notable effect. The performance was an admirable sequel to that of the 'Apostles,' given by the same Society last year, and a hope is expressed that in the future the two works may be performed in succession so as fully to realize the intentions of the composer.

MR. COLERIDGE-TAYLOR'S 'FAUST' MUSIC.

The dramatic version of Goethe's 'Faust,' by Messrs. Phillips and Carr, produced by Mr. Tree at His Majesty's Theatre on September 5, will doubtless long be remembered; and it may safely be said that Mr. Coleridge-Taylor's incidental music will give pleasure to many when the production which called it forth becomes only a memory. It is the fourth time that Mr. Coleridge-Taylor has been commissioned by Mr. Tree to provide incidental music to plays of classic character. The impressiveness of the music to 'Herod,' 'Ulysses' and 'Nero' was admitted, but that to 'Faust' is on a higher artistic plane, and it must be placed amongst the most successful efforts of the composer. The subject, with its half-supernatural atmosphere, seems to have appealed strongly to the imagination of the Anglo-African, and the music is instinct with significance in consonance with the scenes. The *Prelude* to the Prologue possesses a dignity which admirably prepares the spectator for the scene in which the Spirit that Denies converses with the Angels Raphael, Gabriel and Michael. The second subject of the *Prelude* is the Angels' Song, which is taken up *pianissimo* with beautiful effect by an unseen chorus. The music is almost continuous throughout the Prologue, the words of the Evil Spirit being accompanied by tremolo on the lowest C in the orchestra, which, together with a few chords, form the leitmotif of this Personage. There is also much music in the witches' kitchen; a dance of apes and fearsome creations of the stage carpenter; a chorus for male voices; and when the vision of Margaret is seen, phrases of the Love theme provide an effective contrast to the fantastic and weird context.

The *entr'acte* to the second Act starts gaily with the subject of the Drinking Song, sung in the succeeding scene, and subsequently the basses anticipate softly some of the strains of the church music, after which is heard for the first time the beautiful and impassioned melody of the theme representative not only of the love of Faust and Margaret, but of the new birth of Spring, symbolical of the pure love which proves Faust's salvation. This fine subject is effectively and appropriately developed with the church music, the *entr'acte* ending sonorously with the Spring love motive. It was no light task to provide a fresh setting for the King of Thule's ballad, but Mr. Coleridge-Taylor has allied the legend to a melody which possesses charm, and is thoroughly in keeping with the spirit of the lines. This song should certainly be heard in our concert rooms. To suggest what is supposed to take place after the second Act the composer has had recourse to the 'Will o' the wisps' dance and the 'Ballet des sylphes' from Berlioz's 'Faust,' but before the fourth Act Mr. Taylor has written a Rhapsody of great musical interest, founded on the subjects of the Brocken scene music. While this is passing before the eyes of the spectator, the rhapsody is played again, but with the parts for the male chorus sung.

While admirably fulfilling its purposes in the theatre, Mr. Taylor's 'Faust' music is written and scored in a manner that would make it most acceptable in the concert room, and it is to be hoped that a Suite will be arranged and heard at Queen's Hall at no distant date. A word of praise is due to Mr. Adolf Schmid, under whose direction the music was produced.

OPERA IN ENGLISH.

The Moody-Manners Opera Company concluded its three weeks' season of opera in English at the Lyric Theatre on September 5 with Benedict's 'Lily of Killarney.' On the preceding Saturday, August 29, Halévy's 'Jewess' was revived and effectively interpreted with Madame de Vere-Sapio as the Jewess whom events prove to be a Gentile, Mr. Philip Brozel as the revengeful Jew, Mr. Charles Manners as the Cardinal with a living past, Mr. Seth Hughes as the reprehensible Prince, and Miss Kate Anderson as the irreproachable Princess. In a brief speech at the close of the performance Mr. Manners made the gratifying announcement that the season had been a financial success, a result upon which he is to be warmly congratulated.

CHORAL MUSIC IN SOUTH AFRICA.

There is a general impression that music in the South African colonies is dependent entirely upon the periodical visits of singers and instrumentalists from England. It is with a view of showing that choral and orchestral work flourishes not only in the larger cities but in the small towns, that I have ventured to write this short résumé of my recent oratorio tours through Cape Colony, Orange River Colony, Transvaal and Natal.

Under the aegis of the municipality of Cape Town there is held every year a festival of choral music to which the combined choral societies of that city contribute a choir numbering between three and four hundred voices, whilst the Musical Society furnishes an orchestra of from sixty to eighty performers. It was with this fine body of musicians that—when I landed with Miss Perceval Allen and Mr. William Green in Cape Town in July last—was opened the series of South African festival performances of which I am writing. One cannot speak too highly of the excellent choral and orchestral performances—of ‘Samson,’ ‘The Messiah,’ ‘Hiawatha,’ and ‘King Olaf’—that made the 1908 festival a memorable one in the history of music in Cape Town. There, 6,000 miles away from the centre of musical culture, is a choir that, without exception, any city of England might be proud of. The singers came to their work with an enthusiasm that I may truly say is only to be found in the choirs of our own North country. To these enthusiasts extra rehearsals are a delight, the result being precision of attack, breadth of tone with proper light and shade, combined with perfect knowledge of the work sung—a combination of gifts that enables the singers to give that close attention to the conductor without which a proper reading of a work cannot be given.

The conductor, Dr. Barrow-Dowling, a man to whom music in South Africa owes much, is a musician whose tireless energy, breadth of view, and innate knowledge of choral picture-painting was responsible for the excellent readings of the works performed. Well might Cape Town be proud of its musical director, to whom the choir were devoted.

From Cape Town round stormy Cape Agulhas to Durban. Here again we find the municipality taking the choral work of the city under its protecting care, here again the same real enthusiasm. As conductor of the Durban and Berea Musical Society, Mr. J. F. Proudman has reason to be satisfied with the result of his first season. Back again by sea to East London, where Mr. W. J. Chapman presented us with an almost faultless rendering of ‘Hiawatha,’ a performance which would have pleased the composer by reason of its excellent touches of local colour in the choral singing. From East London by rail, through some of the most beautiful scenery of Cape Colony, to Port Elizabeth, where the combined societies of Algoa Bay and Uitenhage gave a most excellent rendering of ‘The Creation,’ under the able conductorship of Mr. Horace Barton, a man thoroughly versed in the art of handling large choral bodies. From thence we went to the capital of the Orange River Colony, a long, tedious railway journey, broken only by the excitement of watching for wild elephants when passing through the Addo forest. An ambitious programme greeted us at the former capital of the Free State, four works being performed. The conductor, Mr. George Deale, an enthusiastic amateur musician, was fully justified in his selection by the fine singing of the choir and the really good work of the orchestra. From Bloemfontein we journeyed to Johannesburg and Pretoria. There miscellaneous programmes were given, owing to the difficulty found in keeping together a choral body in these cities of moving population. Mr. James Hyde, however, has an excellent orchestra, and I am glad to say that next year Mr. Laurence Glenton has promised me a chorus of 250 voices for the festival concerts. From gold to diamonds at Kimberley, where we found the same feeling of enthusiasm for the choral work, the choir, despite the extreme depression, fully maintaining its numbers of 1907. Under Mr. Ashworth, another amateur musician whose love for music leads him to give up his spare time and holidays to the training of the choir, an admirable performance of ‘St. Paul’ was given, the second night being devoted to miscellaneous work, the unaccompanied glees by the choir being a feature of the concert.

ALBERT ARCHDEACON.

LONDON CHORAL UNIONS.

The remarkable activity and technical attainments of the Choral Unions formed from the Evening Schools, under the London County Council, are evidenced in the works that are being rehearsed for performance next Spring. The following list speaks for itself:

BATTERSEA, CLAPHAM AND WANDSWORTH CHORAL UNION (Conductor: Mr. George Lane). Ruins of Athens (*Beethoven*), Wreck of the Hesperus (*MacCunn*).

EAST LONDON CHORAL UNION (Conductor: Mr. G. Day-Winter). Flag of England (*Bridge*).

HACKNEY AND FINSBURY CHORAL UNION (Conductor: Mr. Allen Gill). Creation (*Haydn*).

LAMBETH CHORAL UNION (Conductor: Mr. Charles Metcalf). Hiawatha's Departure (*Coleridge-Taylor*).

NORTH-WEST LONDON CHORAL UNION (Conductor: Mr. H. P. Dakin). The black knight (*Elgar*), May-day (*Macfarren*).

SOUTH-EAST LONDON CHORAL UNION (Conductor: Mr. A. G. Gibbs). King Olaf (*Elgar*), O Life everlasting (*Bach*).

WEST LONDON CHORAL UNION (Conductor: Mr. W. T. Oke). Messiah (*Handel*).

All the above works will be given with orchestral accompaniment, and in addition thereto an interesting selection of part-songs, &c., has been made. The importance of this movement as promoting and developing a love of music among the people cannot be overestimated, and we wish each conductor and the forces under his direction all success in their artistic endeavours.

SYMPHONY CONCERTS AT QUEEN'S HALL.

The first of the four concerts to be given by the Queen's Hall Orchestra before Christmas takes place on Saturday, October 17, when M. Eugène Ysaÿe will be heard in one of Corelli's twelve Concerti Grossi, namely, the eighth, inscribed ‘Fatto per la notte di Natale’ (For the eve of the Nativity). Sir Edward Elgar will conduct the first performance in London of his new Suite No. 2, ‘The Wand of Youth,’ and his Overture ‘In the South.’ At the second concert, on November 14, Berlioz's ‘Faust’ will be performed, on which occasion the choruses will be sung by the Hanley Glee and Madrigal Society.

On November 28, Bach's ‘Brandenburg’ Concerto No. 1, in F, for solo violin, three oboes, bassoon, two horns and strings, will be performed for the first time in this country. Another item of interest will be the Prelude to Act ii. of Miss Ethel Smyth's opera ‘The wreckers,’ and the concert will conclude with Strauss's ‘Don Quixote.’ At the fourth concert, on December 12, the programme will open with the Introduction and Polonaise from Moussorgsky's music-drama ‘Boris Godounoff,’ and M. Raoul Pugno will be heard in his own Concertstück for pianoforte and orchestra, its first performance in England. Mr. Henry J. Wood will, of course, conduct these interesting concerts.

Interesting performances of Mr. Arthur Hervey's compositions have taken place during the autumn at the Kursaal, Harrogate (Symphony concerts), and the Dome, Brighton (Municipal Orchestra), conducted by the composer. The programmes included the overture ‘Youth,’ the tone-poem ‘In the East,’ the ‘Dramatic overture,’ prelude to the opera ‘Ione,’ and the two tone-pictures, ‘On the heights’ and ‘On the march.’

At the Leeds Friendly Societies' Demonstration, held in the Town Hall on Sunday afternoon, September 13, the New Leeds Choral Society performed Bach's church cantata ‘Sleepers, wake.’ The soloists were Miss Lily Pearce and Mr. Marsden Williams, and Mr. P. Tuke accompanied on the pianoforte. Mr. H. Matthias Turton conducted, and gave a short organ recital.

Miss Margaret Layton gave a very successful vocal recital at the Victoria Hall, Braemar, on September 17, assisted by Mr. Alfred J. Layton and Dr. Essery. The programme included songs by Wagner, Strauss, Grieg, Verdi, Henschel, three Browning songs, the Bird songs by Liza Lehmann, and the Nursery Rhymes for vocal quartet by Dr. Walford Davies. Mrs. Mary Layton accompanied.

THE COMING SEASON.

The arrangements made by the various London and Suburban musical Societies are as follows:

- Royal Choral Society* (conductor Sir Frederick Bridge)—Elijah, Golden Legend, Dvorák's Stabat Mater, Bridge's Rock of Ages (for first time by this Society), the Dream of Gerontius, Bach's Mass in B minor, and two performances of the Messiah.
- London Choral Society* (conductor Mr. Arthur Fagge)—Omar Khayyam, Part 1, Granville Bantock; Samson and Delilah, Saint-Saëns; Elijah; Omar Khayyam, Part 2, Bantock (first London performance); The Battle of Lake Regillus, Charlton T. Speer (first performance); and Bindra the Minstrel, Frances Allitsen (first performance).
- Central London Choral Society* (conductor Mr. David J. Thomas)—Hiawatha's Wedding-feast; The forging of the anchor (Bridge); and Sleeping beauty (Cowen).
- Alexandra Palace Choral Society* (conductor Mr. Allen Gill)—Elijah, Parry's Judith, Hiawatha, Golden Legend, Redemption, the Dream of Gerontius, a Wagner concert, and the Messiah.
- Crystal Palace Choral and Orchestral Society* (conductor Mr. W. W. Hedgcock)—Elgar's King Olaf, Sullivan's Yeomen of the Guard (concert performance), and a miscellaneous concert including German's Welsh Rhapsody.
- South London Choral Association* (conductor Mr. L. C. Venables)—Golden Legend, The forging of the anchor (Bridge), Stanford's opera 'Shamus O'Brien,' Audran and Caryl's opera La Cigale, and Elijah.
- Dulwich Philharmonic Society* (conductor Mr. Arthur Fagge)—Golden Legend, Carmen (concert performance), Elijah, Hiawatha's departure, and the Redemption.
- Bermondsey Settlement Choral and Orchestral Union* (conductor Dr. John E. Borland)—Elgar's Caractacus, Judas Maccabeus, and Hiawatha.
- Willesden Green Choral Society* (conductor Mr. F. W. Belchamber)—Acis and Galatea, Dvorák's Stabat Mater, Bridge's Flag of England, Coleridge-Taylor's Bon Bon Suite.
- St. George's Tufnell Park Choral Society* (conductor Mr. W. Henry Thomas)—Cowen's Rose Maiden, Coleridge-Taylor's Bon Bon Suite, Walford Davies's Everyman, Parry's Beyond these voices, and Gounod's Faust (Novello's new concert selection).
- South-West Choral Society* (conductor Mr. A. Bond)—Rossini's Stabat Mater, Parry's Blest pair of Sirens, Mendelssohn's When Israel out of Egypt came, Golden Legend and the Messiah.
- Streatham Choral Society* (conductor Dr. Cuthbert Harris)—Elijah, Everyman (Walford Davies), and Elgar's Banner of St. George.
- Streatham Hill Choral Society* (conductor Mr. E. J. Quance)—Elgar's Caractacus.
- West Norwood Choral Society* (conductor Mr. Percy S. Bright)—Elijah, and Stanford's Last Post.
- Fulham and District Choral Society* (conductor Mr. G. H. Wilby)—Gounod's Faust (concert performance), and Elijah.
- East Finchley and Muswell Hill Musical Society* (conductor Mr. G. R. Ceiley)—Gounod's Faust (concert performance), Elgar's Black Knight, and Rossini's Stabat Mater.
- Harrow and Greenhill Choral Society* (conductor Mr. F. W. Belchamber)—St. Paul, and Stanford's The Revenge.
- Stroud Green Choral Association* (conductor Mr. H. J. Timothy)—Bach's I wrestle and pray, and Everyman (Walford Davies).
- Ealing Choral and Orchestral Society* (conductor Mr. J. Cliffe Forrester)—Hiawatha, and Carmen (concert performance).
- Ealing Philharmonic Society* (conductor M. E. Victor Williams)—German's Merrie England (concert performance), and Hiawatha.
- Richmond Philharmonic Society* (conductor Dr. Charles E. Jolley)—Goring Thomas's Swan and the Skylark, and Faust (Berlioz).

New Philharmonic Society, Richmond (conductor Mr. James Brown)—Stanford's Phaultrag Crohoore, Parry's Ode to St. Cecilia's Day, and Everyman (Walford Davies).

Teddington Philharmonic Society (conductor Mr. W. Radcliffe)—Hiawatha, Mozart's Requiem, and the Messiah.

Hither Green Choral and Orchestral Society (conductor Dr. John E. Borland)—Elijah, Messiah, and Hiawatha (the last-named in Bermondsey Town Hall).

St. Peter's Choral Society, Brockley (conductor Dr. C. J. Frost)—Cavalleria Rusticana and German's Merrie England (concert performances), the Messiah, and Bridge's Ballad of the Clampheddown.

Lewisham Choral Society (conductor Mr. Frank Idle)—Elijah, and the Golden Legend.

Bromley Musical Society (conductor Mr. F. Lewis Thomas)—Elijah, Coleridge-Taylor's Bon Bon Suite, &c.

East Ham Vocal and Orchestral Society (conductor Mr. F. W. Long)—Golden Legend, Elgar's Banner of St. George, Elijah, and the Messiah.

Barking Choral Society (conductor Mr. Stanley C. Attwood)—Hiawatha's Wedding-feast and Death of Minnehaha, and Bridge's Ballad of the Clampheddown.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, September 15, 1908.

The Court Opera re-opened its portals in the middle of August, and thus the first breath of life was infused into the new musical season. During the first few weeks, sundry foreign soloists sang as 'guests,' without however achieving more than partial success. A more energetic pulse did not begin to beat in things musical until Direktor Weingartner brought out Lortzing's 'Wildschütz' in a new setting prepared with loving care and expert knowledge. During the winter a number of interesting novelties are to be performed here for the first time, e.g., 'The vagabond' by Leroux, 'Benvenuto Cellini' by Berlioz, and 'Pelleas et Mélisande' by Debussy; while Johann Strauss's ballet 'Aschenbrödel' (Cinderella) will be revived in a new and gorgeous setting. It will be seen that Direktor Weingartner will not look forward to a season lacking either in hard work or excitement.

The increasing popularity of the 'Volksoper,' directed by Herr Rainer Simons, has suggested the founding of another similar institution. The Raimund Theatre, which so far has been devoted to light drama and folk-plays, has just been rebuilt to suit operatic performances, the two directors of the Theater an der Wien, Herren Karczag and Wallner, having acquired the property by purchase. The unexampled financial success which 'The merry widow' has brought to them during the last few years—amounting in fact, according to the official information of Herr Karczag, to over a million kronen (£41,666)—has strengthened these two directors' financial position so materially, and made them so enterprising, that they might well be bold enough to risk another operatic venture. And thus it came about that on September 13 the Raimund Theatre was opened with Flotow's old, yet ever green 'Martha,' and in the usual *obligato* festival mood of a crowded house and with every possible signs of success. Whether a third opera house was exactly an acutely-felt need or not, only the experiences of the coming winter can show.

R. VON PERGER.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Choral music again forms an important factor in the coming season's music in Birmingham. To the many already existing organizations has now to be added the New Choral Society, established by Mr. Rutland Boughton, which will give two concerts during the season, the programme to include Elgar's new part-songs, Bach's motets 'Be not afraid,' and 'Praise God, O ye heathen,' two double-choruses by Cornelius, a sixteen-part chorus 'Evening,' by Richard Strauss, Bantock's new double-chorus, 'The tiger,' and Edgar Bainton's 'The miracle.'

The place of honour is naturally due to the Birmingham Festival Choral Society, whose excellent scheme will strongly appeal to all music-lovers. In addition to the customary Christmas performance of the 'Messiah' on Boxing night, the Society will give four subscription concerts, at which will be performed 'Elijah' (October 22), Wolfram's 'Christmas Mystery' and Leo's 'Dixit Dominus' (November 26), Elgar's 'King Olaf' (February 25, 1909), Verdi's 'Requiem' and 'Parsifal' selection (April 1), under the conductorship of Dr. Sinclair.

The City Choral Society proposes to introduce some novelties during the season, and will probably give several concerts, but the dates have not as yet been made public. Of special interest will be the performance of the 'Hymn of Praise' and a selection culled from Mendelssohn's vocal and instrumental music, in celebration of the centenary of Mendelssohn's birth. Mr. Thomas Beauchamp will conduct, and the orchestral forces will be the New London Symphony Orchestra.

The Midland Musical Society, conducted by Mr. A. J. Cotton, has fixed upon the following works to be given during the season: Sullivan's 'Golden Legend' (October 10), Mendelssohn's 'Elijah' (November 7), Elgar's 'Black knight' and Act 3 of Wagner's 'Lohengrin' (February 7, 1909), and Dvorák's 'Stabat Mater' (April 11, 1909).

Mr. Joseph H. Adams, the conductor of the Birmingham Choral and Orchestral Association, has prevailed upon his committee to include the following works at their series of four concerts: Dvorák's 'The Spectre's Bride' (October 3), the 'Messiah' (December 5), Barnett's 'The ancient mariner' (January 30, 1909), and Edward German's 'Merrie England' (March 13).

The Birmingham Choral Union, now entering upon its twenty-second year of activity, has arranged to give four concerts under the direction of Mr. Thomas Facer. The first of these, a miscellaneous concert, has, in fact, already taken place—in the Town Hall, on September 19—thus practically inaugurating the musical season of Birmingham. Coleridge-Taylor's 'Hiawatha,' Handel's 'Samson,' and Rossini's 'Stabat Mater' and a Wagnerian selection will be performed at the remaining concerts. The Birmingham Concerts Society will give eight orchestral concerts, the conductors being Mr. George Halford, Mr. Allen Gill and Dr. Frederic Cowen. Messrs. Harrison's four Subscription concerts, the list of artists being headed by Madame Tetrassini (her first appearance in Birmingham), are likely to attract crowded audiences. Mr. Max Mossel has again arranged to give four Drawing-room concerts, at the first of which a violin and pianoforte recital will be given by M. Ysaye and Miss Irene Scharrer. The Sutton-Coldfield Choral Society will give two choral concerts this season, under the direction of Mr. Joseph H. Adams, at which Sullivan's 'Golden Legend' and Elgar's 'King Olaf' will respectively be performed. The Moody-Manners opera company gave a successful week's operatic season at the Theatre Royal, which began on September 14, at which 'Carmen,' 'Faust,' 'Madama Butterfly,' 'Lohengrin,' 'Tannhäuser,' 'Cavalleria Rusticana' and 'Pagliacci' were performed. A pleasing feature was the re-appearance—after an absence of several seasons—of Mlle. Zélie de Lussan in 'Carmen.'

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The different musical societies in the city have already commenced their rehearsals. Under the direction of Mr. George Riseley the Bristol Choral Society announces performances of the 'Messiah,' Mendelssohn's 'Walpurgis night,' Barnett's 'Ancient mariner,' Brahms's 'Requiem' and Max Bruch's 'Fiery cross.'

The Bristol North Choral Society, conductor Mr. C. W. Stear, has taken in hand German's opera 'Merrie England,' Gounod's 'Messe Solennelle,' and Coleridge-Taylor's 'Hiawatha.'

The Clifton Choral Society, under the direction of Mr. A. E. Hill, is practising Mendelssohn's 'As pants the hart' and 'Hear my prayer,' Spohr's 'How lovely are Thy dwellings,' Lloyd's 'Art thou weary,' and C. Lee Williams's 'Last night at Bethany' for performance in

St. John's Church, and for its annual concert the Society will prepare Cowen's 'Sleeping beauty.'

The works selected by the Bristol New Philharmonic Society, under the direction of Mr. Arnold Barter, are 'Spring,' from Haydn's 'Seasons,' and Cowen's 'Sleeping beauty.'

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The various musical societies are settling down to their winter's work, and the following is a fair forecast of the coming season. The scheme of the Choral and Orchestral Union will include twenty-eight concerts, extending over a period of thirteen weeks. Dr. Frederic Cowen, as principal orchestral conductor, will again direct the majority of the orchestral concerts, and in his absence three concerts will be conducted by Messrs. Henri Verbrughen, Fritz Steinbach and Emil Mlynarski. The works selected for the choral concerts are 'The Messiah,' 'Elijah,' 'The Dream of Gerontius,' and Berlioz's 'Faust.' Special interest will centre in these performances by reason of Dr. Henry Coward's first appearance as conductor of the Choral Union.

Pollokshields Philharmonic Society, under Mr. John Cullens's able direction, will again essay opera on the concert platform, the work selected being Verdi's 'Ernani.' The Glasgow Bach Choir, a Society doing capital work under Mr. J. M. Diack, has taken in hand the 'St. Matthew' Passion, 'Sing to the Lord,' and Parts 1 and 2 of the 'Christmas' Oratorio; it also announces two very attractive chamber concerts consisting of the great Cantor's works. The Choral Institute connected with the Young Men's Christian Association will take up 'The Messiah' and 'Samson' under Mr. R. L. Reid's direction, and the Sunday School Union Choir, conducted by Mr. Alec Steven, Coleridge-Taylor's 'Hiawatha.'

The recently-formed Teachers' Choral Society, under Mr. Alec Steven, has selected Romberg's now seldom-heard cantata 'The lay of the bell' as its principal study. The University Choral Society, conducted by Mr. A. M. Henderson, the University organist, will confine its efforts mainly to a miscellaneous programme of part-songs and madrigals. The Athenæum Choral Society (conductor, Mr. Alfred Heap) is rehearsing Parry's 'Blest pair of Sirens,' and the Opera Class (conductor, Mr. Henri Verbrughen) 'Weber's 'Der Freischütz.' The Glasgow Amateur Operatic Society, under Dr. D. F. Wilson, is taking up Sullivan's ever green 'The gondoliers.' The Hamilton Choral Union will give 'Judas Maccabæus,' under Mr. T. S. Drummond's direction; and the Greenock Choral Union, a very enterprising Society, conducted by Mr. W. T. Hoeck, has in hand Handel's 'Samson' and Berlioz's 'German Requiem.'

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

In forecasting the coming season's operations the place of honour must be given to the Philharmonic Society, which announces a series of twelve performances, commencing on October 13 with an orchestral concert. Among the choral works to be performed, English composers are represented by Cowen's 'Sleeping beauty' and Brewer's 'Sir Patrick Spens,' while Strauss's 'Wanderer's Sturmlied,' Beethoven's 'Fidelio' and 'Elijah' are also to be given.

The Orchestral Society has arranged an attractive scheme on the lines of the progressive policy which has given such distinction to these concerts. Under Mr. Granville Bantock's direction several important new works are to be heard, including Tchaikovsky's overture 'The Tempest,' a Symphony by Reznicek, Symphony No. 3 in C (Sibelius), and a new Symphony by Mr. Ernest Bryson, of Liverpool. Upon the invitation of Mr. Bantock other conductors will occasionally take part in the direction of the music, including Mr. Landon Ronald, Mr. Fritz Cassirer and Mr. Thomas Beecham, while the co-operation of the Welsh Choral Union, conducted by Mr. Harry Evans, will ensure choral competence to the performances of Delius's 'Appalachia' and Bantock's 'Sea wanderers.'

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The Welsh Choral Union will give three concerts, for which 'Gerontius,' 'Elijah' and Bantock's 'Omar Khayyam' have been selected. The able conductor, Mr. Harry Evans, has been the recipient of a copy of the full-score of Elgar's 'Apostles' in token of the esteem of his Liverpool chorus. In preparation for the Eighth Church Choir Festival, eighteen choirs are rehearsing the music selected, which includes anthems by Sir George Martin and Dr. Peace, both of whom will conduct their works. The Methodist Choral Union has chosen Handel's 'Israel in Egypt' and 'Messiah,' under the direction of Mr. Percival H. Ingram, who will conduct the Post Office Choral Society in Cowen's 'St. John's Eve' and the Central Hall Chorus in John Henry's cantata 'Olga.' The Wallasey Philharmonic Society announces three concerts, at which 'Samson,' 'The Messiah' and 'Creation' will be performed under Mr. R. Birkett Musgrove.

The Societa Armonica, founded in 1847, and now a notable combination of amateur instrumentalists, will give three concerts, and the Sun Hall Symphony Orchestra, an excellent body of local professional players, resumes its concerts on October 5.

Chamber music of the best will again be represented at concerts to be given by the Schiever Quartet, the Rawdon Briggs Quartet, and by Mr. Lawrence Atkinson in the Town Hall, Birkenhead.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Choral Union announces four concerts during the coming season. Handel's 'Acis and Galatea,' Cliffe's 'Ode to the North-east wind,' and Rutland Boughton's Folk-song variations will be given in October; on February 4, Verdi's 'Requiem' (for the first time here), and on February 24, Bach's 'Sing ye to the Lord' and Beethoven's Choral Symphony. Three different orchestras have been engaged, the Leeds Symphony, the Scottish, and the Hallé Orchestra. Dr. Coward will conduct the first two concerts, and Dr. Richter the third. At Christmas 'The Messiah' will also be given.

The Postal Telegraph Choral Society, under the direction of Mr. E. L. Bainton, will give two concerts devoted mainly to unaccompanied music. In addition to madrigals of the 16th and 17th centuries, works by Schubert, Schumann, Cornelius, and Brahms will be performed, and modern English music will be represented by works of Parry, Granville Bantock, J. B. McEwen, G. von Holst, W. H. Bell, Havergal Brian, Walford Davies, Joseph Holbrooke and Rutland Boughton. Truly an imposing list! The Armstrong College Choral Society will rehearse Beethoven's Mass in C, Vaughan Williams's 'Towards the unknown region,' and some Northumbrian folk-songs.

The Amateur Vocal Society intend performing Barnett's 'Ancient Mariner,' and the Jarrow Philharmonic Society have selected Parry's 'Judith,' a quasi-novelty in these parts.

There will be no lack of chamber concerts. The Chamber Music Society announces its usual series of six—three devoted to string quartets, one to a recital by Madame Carreño, one to Mr. Henry J. Wood's Septet, and one to a vocal and violin recital given by Miss Elena Gerhardt and Signor Aldo Antonietti. The Classical Concert Society will give five performances. The first four (the fifth is not yet settled) will be given by (1) the Société d'Instruments Anciens de Paris, (2) Miss Carola Geisler-Schubert and Reinhold von Warlich (Schubert evening), (3) Mrs. George Swinton and Mr. E. L. Bainton (vocal and pianoforte recital), and (4) Professor Hugo Becker with a Pianoforte and string quartet. The Newcastle Musical Society, whose music-makings are mainly furnished by local artists, will give three concerts, at one of which Dr. Walford Davies will appear.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Judging from the prospectuses already issued, the musical season promises well. In this city the Sacred Harmonic Society announces 'Samson and Delilah' (Saint-Saëns), 'Hymn of Praise' (Mendelssohn), and Brahms's 'Requiem' and 'Song of destiny,' in addition to Elgar's 'Dream of Gerontius.' The same Society will give two orchestral

concerts, at which the principal items will be Beethoven's eighth Symphony and that by Schubert in C, with Delius's 'Brigg Fair,' Elgar's 'In the South' overture, Jannefelt's 'Prædium,' and an Intermezzo by Sibelius.

The Nottingham Subscription Concerts, inaugurated last year, are to be continued with such strong attractions as Richter and the Hallé Orchestra, Busoni, Godowski and Gerardy.

The Evening Schools Choral Society is preparing 'Scenes from Faust' (Gounod), and the Nottingham Glee and Madrigal Society includes Stanford's 'Phædrig Crohoore' in its first concert. Bach's 'St. Matthew' Passion music is to be given by St. Mary's Choir during Lent, this noble work being presumably a novelty in Nottingham.

Among the local societies there is an evident attempt to take a higher standard of work than formerly. At Gainsborough the Philharmonic Society proposes to give Cliffe's 'Ode to the North-east wind' and Rutland Boughton's 'Folk-songs.' The Loughborough Choral Society is preparing Brahms's 'Requiem' and selections from 'Tannhäuser.' The Boston Choral Society is studying 'Elijah,' and the Retford Amateur Musical Society Cowen's 'St. John's Eve.' The New Musical Society at Leicester intends to perform the 'Messiah' (Proust's edition), Schumann's 'Pilgrimage of the Rose,' Mendelssohn's 'Loreley' and 'First Walpurgis Night.' The Leicester Philharmonic Society announces 'Athalie' (Mendelssohn) and 'Caractacus' (Elgar), and the West End Choral Society intends to perform 'Solomon' (Handel).

The Nottingham University Normal students are preparing Somerville's 'Ode to immortality,' and the University is issuing tickets for a series of lectures to be given, with vocal and instrumental illustrations, the first to be on the subject of 'English Music from the time of Elizabeth to Henry Purcell.'

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Sheffield is at present resonant with choral preparations. Two, and sometimes three rehearsals per week, are being held in view of the near approach of the festival. The special choir intended to visit Canada, with Dr. Coward in command, in November, is also rehearsing for several hours each Saturday and, in addition, the choral societies are getting into harness with the ordinary winter's work. Further, the harvest season is on, and many places of worship now arrange for special cantata or oratorio performances in connection with the thanksgiving services. Already there have been performances of the 'Hymn of Praise' at St. Mary's Church (under Mr. J. A. Rodgers), Gaul's 'Ruth' at Ebenezer Wesleyan Mission (conductor, Mr. W. Cartwright), and Tozer's 'Two Harvests' at Trinity Wesleyan Church (directed by Mr. R. Thompson).

Looking ahead, the various societies promise some interesting music. The Amateur Musical Society announces Dvorák's 'Stabat Mater' and Brahms's 'Song of Destiny,' to be conducted in December by Mr. Henry J. Wood. The Musical Union will follow in January with 'The Dream of Gerontius'; the second concert of this Society, in March, will comprise Bantock's 'Christ in the Wilderness' and a selection from 'Israel in Egypt.' Both concerts to be conducted by Dr. Coward.

The Sheffield Choral Union (conductor, Mr. H. Reynolds) has made an auspicious start with a growing membership. They have Stanford's 'The Revenge' and Cowen's 'John Gilpin' in preparation. An excellent and well-intentioned suburban body, the Hillsborough Choral Society, has re-started rehearsals, under Mr. F. Shimeld, with Rossini's 'Stabat Mater,' Parry's 'Blest pair of Sirens' and Sullivan's Thanksgiving *Té Deum*. The last-named popular work is also to be given at Attercliffe Church and at St. Augustine's Church.

The Rotherham and Doncaster Choral Societies have arranged once more to join forces in the performance of an important work. Last year it was 'The Apostles'; this season Berlioz's 'Faust' has been chosen, and the two Societies will unite in giving a performance of the work in each town. Mr. T. Brameld directs both organizations. The Rotherham and Doncaster Societies will respectively perform 'The Creation' and Stanford's 'The Revenge.'

NEW WELSH WORKS AT THE LLANGOLLEN EISTEDDFOD.

The concerts given in connection with the Royal National Eisteddfod held at Llangollen on September 1 to 4 were among the most notable achievements at that event. Mendelssohn's 'St. Paul' and two new choral and orchestral works of considerable dimensions, both by experienced Welsh musicians, were adequately prepared and performed. The libretti of the new cantatas were appropriately based upon Welsh legends. If notwithstanding the use and varied treatment of Welsh airs the music betrayed no special national character, this may be held to be a virtue rather than a fault. The hope for the future of Welsh creative art lies in the direction of a greater assimilation of the achievements of modern composers of all nations, rather than in the carving out of narrow insular grooves.

The first new work performed was by Mr. David Jenkins, of Aberystwith. It is entitled 'Llyn y Morwynior' (The Maidens' Lake). The libretto is compiled from a poem by the Welsh poet Gladys. There are six chief characters, and the situations provide ample scope for the dramatic employment of male and female chorus, separate and combined. The pith of the story is that a Saxon chieftain falls in love with Enid, a Welsh maiden, and is victorious in battle with her defenders, and that all the Welsh maidens drown themselves rather than fall into the hands of the conqueror.

Mr. Jenkins's music exhibits experience and fluency in choral and orchestral writing. A duet between Enid and Mervin, her accepted lover, is one of the most elaborate and effective numbers. A maidens' chorus gives the opportunity for an original treatment of the air known as 'The ash grove,' and the battle scene for a double choir of men's voices shows considerable constructive power, and leads to an exciting climax. On the whole it may be said that Mr. Jenkins has shown in this, his latest work, a decided advance in breadth of conception and style.

The second work was by Mr. Harry Evans, who now resides at Liverpool. His cantata is entitled 'Dafydd af Gwilym,' and the story recounts amorous incidents in the life of this 14th century bard. The words, both Welsh and English, are by Mr. David Adams. Of the merit of his Welsh version we regret our inability to judge, but it is evident that the story works out admirably in providing suggestions for varied vocal and orchestral treatment. The opening scene introduces a love duet between Dafydd and Nest. The stern father intervenes, and consigns Nest to a nunnery. Dafydd wanders disconsolately until he meets another maiden, Morfydd. The two develop a touching attachment, but Morfydd is torn from her lover and soon after dies of grief. Then Nest having escaped from the nunnery is reunited to Dafydd, and together they live happily ever afterwards so far as we know. Mr. Harry Evans has made this story glow with interest. His love music has emotional warmth, and his choral writing shows mastery of effect secured by comparatively simple means, although the harmonic idioms are modern. He is able to score effectively for the orchestra, and to write accompaniments interesting in form and colour. A country dance for orchestra was one of the most effective numbers, and was insistently encored. A requiem for Morfydd displayed the composer at his best. A long wedding chorus in waltz rhythm also caught the fancy of the audience, but the music here is hardly up to the level of other parts of the work. Doubtless English choral societies would like to know the cantata, but the existing English version is a fatal bar to performance beyond Wales.

The composers conducted their own works. There was a good orchestra, and the choir had been well trained. Although 'St. Paul' was performed on one of the wettest of the wet nights that distinguished the Eisteddfod, yet there was an immense audience that continually showed its appreciation of the music. The chorus had been trained by Mr. Wilfrid Jones, and he was to have conducted, but was suddenly indisposed. Fortunately, Mr. Harry Evans was at hand, and under his experienced direction the performance was safe.

The soloists were Madame Amy Evans, Miss Edith Evans, Miss Gwladys Roberts, Miss Dilys Jones, Mr. Ben Davies, Mr. Spencer Thomas, Mr. Emlyn Davies, Mr. Thomas Thomas, Mr. David Evans and Mr. David Hughes.

Foreign Notes.

BERLIN.

Dr. Richard Strauss and Dr. Carl Muck have been honoured with the title of General-Musik-Direktor, a distinction which, in Prussia, has so far only been enjoyed by Spontini, Mendelssohn and Meyerbeer. — 'Sardanapal,' a grand historic pantomime in a prologue and three acts, based on the ballet of the same name by Paul Taglioni, newly arranged by Friedrich Delitzsch. Choreographic part by Emil Graeb: Musical accompaniment (with free use of historic original motives and sundry parts of the score by Hertel) by Joseph Schlar. Explanatory poem by Joseph Lanfl. Such is the full title of the production in which the Kaiser is said to have taken a more than passing interest, and which is in some respects the last, or latest, word in stage effects, especially as regards the final scene, representing the destruction by fire of Sardanapalus' palace. The new music, by Herr Schlar, is of little account, and the 'original, historic' themes are difficult to recognize. But as a lesson in Assyriology the 'show'—this seems the right word—is more instructive than many visits to the Assyrian antiquities found in museums. And no wonder, for Professor Delitzsch, who is responsible for the scientific parts of the entertainment, is perhaps the greatest living authority on Assyriology. It was produced at the Royal Opera House on the 1st ult.—Professor Gustav Rossberg, the chief Armeemusik-Inspizient (Army-music inspector) of the Prussian Army, retires with a pension on October 1, and will be succeeded by Musikdirektor Th. Gravert, his former assistant. Seeing that the Prussian fighting machine numbers nearly 300 regiments, it would seem that the post can hardly be a sinecure.

BRUSSELS.

An opera by Edgar Tinel, to be produced this season at the Monnaie Theatre, should prove an interesting event. Its title is 'Catarina.' Other novelties announced are: 'Monna Vanna,' by M. Fevrier; and 'Ariane et Barbe Bleue,' by Paul Ducas.

BUSSANG.

'Le château de Hans' is the title of a new fantastic musical play recently produced at the local 'Théâtre du Peuple,' which was the first open-air theatre opened in France, and is now in its fourteenth season. The author of the very successful piece is M. Maurice Pottecher, while the music was furnished by M. Lucien Michelot.

CAUTERET.

This little watering-place in the Pyrenees recently took somewhat unusual steps to get itself advertised in the world's Press free of charge. The authorities responsible for providing entertainments for the visitors arranged a performance, on August 15, of Wagner's 'Siegfried' in an open-air theatre! It was a bilingual affair, for the Siegfried was Dr. Stolzenberg, of Vienna, who sang in German, whereas the other artists used French. An audience of over 5,000 witnessed the performance.

CASSEL.

The latest thing in societies for the propagation of composers' works is a Spohr Society, which has just been founded here, where the master lived and worked for so many years. The director of the local conservatoire, Herr Heinrich Stein, is the instigator of the scheme, while Herr Louis Wolff, a nephew and godson of Spohr, is chairman of the committee.

CHEMNITZ.

The fourth German Bach Festival will be held here on October 3 to 5. The programme includes the Mass in B minor; the wedding cantata, 'O holder Tag, erwünschte Zeit'; the cantatas 'Mein Freund ist mein,' 'Du Hirte Israel,' 'Ich bin ein guter Hirt,' and 'Nun ist das Heil,' in addition to organ and instrumental pieces.

DRESDEN.

The Saxon General-Musik-Direktor, Herr Ernst von Schuch, has just celebrated the fortieth anniversary of his appointment as conductor of the Royal Court Opera, surely a record difficult to beat, and all the more wonderful as Herr von Schuch is still esteemed—and rightly so—as one of the greatest living conductors.

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Gluck's 'Orpheus' was recently performed three times at the Municipal Theatre to crowded and enthusiastic audiences, though the soloists were either amateurs or pupils of the local musical school. Herr F. Rosenberger conducted.

HALLE.

The Sängerschaft Fridericiana, under the able direction of Herr Musikdirektor Otto Weinreich, performed on July 27 Elgar's five male-voice part-songs (words from a Greek Anthology). Their success was so marked that Herr Weinreich hopes to repeat them during the coming winter.

HEIDELBERG.

To celebrate the centenary of Mendelssohn, the Bach Society, under Professor Philip Wolfrum, will perform 'Elijah.'

JENA.

The University celebrated the 350th anniversary of its foundation on July 30. Music played an important part in the festivities, the programmes of the various ceremonies—a festival concert, a festival church-service, the dedication of new University buildings, &c.—including Liszt's symphonic poem 'Festklänge,' which was originally produced at Jena on February 3, 1861; Beethoven's choral symphony, with words by the University's most famous professor, Schiller; Handel's 'Zadok, the priest'; and a Sonata for double wind-quartet, by Giovanni Gabrieli, the 16th century Venetian composer. Two new works by the irrepressible Max Reger, whose uncanny fecundity is one of the intellectual marvels of the present day, were also included in the festival scheme. These novelties by Germany's strongest present-day representative of abstract music were settings of the 100th Psalm for chorus and orchestra—of which, however, only the first movement was sung—and of a 'Weihegesang' (consecration-song) for contralto solo, chorus of men's voices, and wind instruments, the words by Professor Otto Liebmann. Professor Reger was created a doctor by the University, an honour which, amongst musicians, was before him enjoyed by Robert Schumann and Hans von Bülow.

LIÈGE.

To celebrate the eightieth anniversary of the day on which the heart of Liège's greatest son, Modeste Grétry, was brought back from Paris to his native town, a performance was recently given of his opera 'Richard Cœur de Lion.' A torchlight procession and an historic pageant were further items in the festival programme arranged by the town.

MILAN.

An International Theatre Exhibition, to celebrate the centenary of the birth of Verdi, is planned for the year 1913. Everything connected with the theatre will be shown, including scenery, costumes, musical instruments ancient and modern, machinery, and even contract forms, acts affecting copyrights, theatres, &c.

PARIS.

The prize of 10,000 francs for the best opera, offered by the great international competition initiated by the publisher Gabriel Astruc, has been awarded to a work composed by M. Louis Lambert, entitled 'Pentecosta.'

PRAGUE.

Herr Gustav Mahler produced his latest symphony, the seventh, in this city, on the 19th ult.

ROME.

It is announced that the Pope has given directions for a large organ to be erected in St. Peter's Church. The plans for the same are said to have been prepared several decades ago. Under such circumstances they will no doubt require some alteration, to allow for the latest inventions in organ-building.

SPALATO (DALMATIA).

A memorial tablet will shortly be affixed to the house in this town in which Franz von Suppé, the composer of so many tuneful operettas, was born.

'ONE HUNDRED POPULAR CANTATAS (SECULAR)' is the title of a selected list of works which Messrs. Novello & Co. have issued. The immense range covered by compositions in cantata form is therein clearly manifested. They have been grouped in two ways: (i.) into works with and without solos; (ii.) into three grades of relative difficulty. Under each cantata is given a brief account of the libretto and the outstanding features of the setting. To this follows an estimate of the average time occupied in performance, and details of the scores and parts obtainable. Guidance is thus afforded to conductors and others in the choice of works. The booklet will be forwarded post-free on application to the publishers.

DR. J. E. BORLAND is delivering at Battersea Polytechnic a course of twenty-five lectures on 'The development of instrumental music.' As music usually receives but little attention in University Extension circles—the lectures being given under the auspices of the University of London—the scheme deserves every encouragement and merits emulation in other districts.

THE new St. James's Hall has been formed into a limited company, which has acquired the entire interests of the late proprietor.

Answers to Correspondents.

While we are most anxious to answer questions to the best of our ability, we cannot undertake to send replies by post.

A.—You ask us to recommend you 'a good book on music, as an aid to a beginner who is teaching himself, a book that will instruct as to scales, phrasing, &c., and also the more advanced harmony.' If you will kindly state the instrument which you wish to master, we will endeavour to answer your question; at the same time, perhaps you will kindly give a little more definite information in regard to 'the more advanced harmony,' stating the books you have studied.

F. D.—Although the excerpt you have written out is rather ambiguous, we feel sure that the movement you want is the *Poco adagio* from Mozart's Symphony in C (Köchel, No. 425), composed at Linz, in November, 1783. It is arranged for the organ by E. J. Hopkins (No. 8 of Select movements, entitled 'Slow movement in F'), and is published by Messrs. Novello.

A WOULD-BE ORGANIST.—It is impossible for us to tell whether your American organ could be 'blown by mechanical power, and if so how, and at what cost?' You had better consult an organ-builder, as there are so many things to be taken into consideration.

P. F.—With the best desire in the world to help you to pass your examination, or to avoid a second failure, we cannot, without knowing your capabilities, advise you as to the piece you should play. Why not seek the aid of a good teacher?

PIU.—It is advisable not to begin the lessons too soon. Physique and temperament are considerations that should be taken into account. Eighteen years would be a safe age to commence.

BEAUTY RETIRE.—No portrait of Mr. Pepys has appeared in THE MUSICAL TIMES, but it is not beyond the range of probability that there may be 'a prospect of seeing him there soon.'

P. G.—The 'Journal of the Folk-Song Society' is, we believe, only issued to members of the Society, but you might enquire of the honorary secretary, Mrs. Walter Ford, at 19, Berners Street, W.

H. E. H.—Victor Nessler's opera 'Der Trompeter von Sakkingen,' is well known in this country. 'It was not thus to be' is the celebrated song from that work and not, as your enquiry implies, an opera so entitled.

E. G. I. M.—The Society about which you enquire is doubtless the 'Home Music Study Union,' which has its headquarters at Leeds. See a letter from the honorary secretary on p. 652 of the present issue.

F. W.—There is a certain affinity in all Haydn's compositions, but it would not serve any good purpose to hunt for passages that are identical in the vocal and instrumental works of the genial old 'Papa.'

F. W.—The nine sonatas for the organ by S. de Lange, *junr.*, are fine works, but they hardly rank with similar works by Rheinberger and Merkel.

E. O. B.—You cannot do better than study Stainer's *Organ Primer* (Novello), as, in addition to being a treatise, it gives a description of the church organ.

J. O. R.—The Flute sonata by Beethoven, mentioned in our issue of July 1, is, so far as we can ascertain, not yet published; but we will make further enquiries.

E. J. R.—The *Benedicite* of which you send the opening bars is by W. T. Best; but it is in the key of C, not D, as written by you.

MIDDLE. N.—A Bayreuth Festival will probably be held next year, but nothing has yet been decided on that point.

J. D.—We have no knowledge of a 'Guild of Music in the North of London.' Do not be gulled by Guilds.

W. W.—We regret that we cannot give the names of concert-agents.

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FIVE Extra Supplements are given with this number:

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2. *Portrait of Mr. Ivor Atkins, seated at the Organ of Worcester Cathedral.*
3. *Anthem for Christmas: 'Blessed be the Lord God of Israel.' By Joseph Barnby.*
4. *Prospectus of the 'New Cathedral Psalter.'*
5. *Musical Competition Festival Record.*

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

FRIDAY, OCTOBER 23
(FIRST POST).

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ADKINS, J. E.—"Tears, idle tears." Four-part Song. (No. 1084. Novello's Part-Song Book.) 3d.

ALCOCK, GILBERT A.—"There be none of beauty's daughters." Part-Song for A.T.T.B. (No. 455. *The Orpheus*.) 2d.

BACH, J. S.—So there is now no condemnation. From 'Jesu, priceless treasure.' (No. 809. Novello's Octavo Choruses.) 3d.

BANTOCK, GRANVILLE—"Wake the serpent not." Four-part Song. (No. 788. *The Musical Times*.) 1½d.

BLAIR, HUGH—Benedictus in E flat. (No. 787. Novello's Parish Choir Book.) 3d.

BREWER, A. HERBERT—"Auf Wiedersehen." For Violin and Pianoforte. 2s.

CHITS, JOHN—30 Caprices. For the Violin only. 5s.

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ELGAR, E.—"Follow the Colours." Arranged for Military Band by Captain A. STRETTON. 3s. 6d.

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HUGHES, HUGH—"Lorena." Song. No. 2, in F. For Contralto or Baritone. 2s.

KING, OLIVER—"Hark! hark, my soul." Antiphon. (No. 141. Novello's Short Anthems.) 1½d.

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COME, LET US SING (Psalm 95). Op. 46. Tenor Solo, Duet (Soprano and Tenor), Chorus and Orchestra. Vocal Score, Octavo, 1s. Paper; Tonic Sol-fa, 6d.; Vocal Parts, 2s. 10d. the Set; String Parts, 5s.; Wind Parts, 4s. 6d.; Full Score (German Words), 6s.

SING TO THE LORD A NEW-MADE SONG (Psalm 98). Op. 91. Chorus (8 parts). Vocal Score, Octavo, 8d.; Vocal Parts, 2s. the Set; Orchestral Parts, 10s. 6d.; Full Score (German Words), 2s.

WHEN ISRAEL OUT OF EGYPT CAME (Psalm 114). Op. 51. Chorus (8 parts) and Orchestra. Vocal Score, Octavo, 1s. Paper; Tonic Sol-fa, 9d.; Vocal Parts, 3s. 6d. the Set; String Parts, 2s. 6d.; Wind Parts, 4s. 6d.; Full Score (English and German Words), 6s.

NOT UNTO US, O LORD (Psalm 115). Op. 31. Duet (Soprano and Tenor), Bass Solo, Chorus and Orchestra. Vocal Score, Octavo (English and Latin Words), 1s.; Vocal Parts, 2s. the Set; Orchestral Parts, 7s.; Full Score (Latin and German Words), 2s.

THE MENDELSSOHN CENTENARY. Selected List of Choral Works—*continued.*

FESTGESANG (HYMNS OF PRAISE).

As a complement to the "Hymn of Praise" (*Lobgesang*) the four pieces forming the "Festgesang" were first performed in the open Market Place, Leipzig, on June 24, 1840, in connection with the Gutenberg festival. In their original form they are for male-voice chorus with accompaniment of brass instruments, but at the request of his English publisher, Mendelssohn arranged them for mixed voices.

In a letter dated "Leipzig, 30 April, 1843," written to Mr. E. Buxton (Ewer & Co.), Mendelssohn says (in English): "You will receive with these lines the copy of my 'Festgesang' in which I have made a few remarks in those passages in which Mr. Bartholomew has two different versions, and also the arrangement of the whole for a chorus with female voices. I think it will do well in this shape and have no objection to your publishing it. As I am to fix a price I would say four guineas. . . . I should not like the accompaniment to be called pianoforte or organ, as if it had been originally intended for those instruments; but if you should like to say 'adapted for pianoforte or organ by the composer' you are very welcome to do so, as it is the truth. The same you may say about the arrangement for [which includes] soprano and alto. I only would wish to have on the title some allusion to the original shape, at least nothing which goes against it."

Part of the music of the second of these four pieces is well-known through its adaptation, by Dr. W. H. Cummings, to Charles Wesley's Christmas Hymn "Hark! the herald angels sing," which first appeared in a cheap form in *THE MUSICAL TIMES* of November, 1867 (No. 207). In the above-quoted letter Mendelssohn says, in reference to the English words of No. 2: "If the right ones are hit at, I am sure that piece will be liked very well by the singers and the hearers—but it will never do to sacred words. There must be a national and merry subject found out, something to which the soldierlike and buxom motion of the piece has some relation, and the words must express something gay and popular, as the music tries to do it."

Vocal Score, Octavo (S.A.T.B.), 1s. Paper.

Tonic Sol-fa, 2d. Vocal Parts, 2s. 6d. the Set.

Vocal Score, Octavo (T.T.B.B.), 1s. Paper.

Vocal Parts, 2s. 3d. the Set; Orchestral Parts, 10s. 6d.; Full Score (German Words), 2s.

THREE MOTETS

For Female Voices, Organ or Pianoforte Accompaniment.

Composed, in 1831, for the nuns of the Trinità de' Monti at Rome, after Mendelssohn had listened with satisfaction to their singing. The English words, selected from the Psalms, were adapted by Professor T. Attwood Walmisley. Both the English and the Latin versions are printed with the octavo edition of the music.

1. HEAR MY PRAYER, O LORD (*Veni, Domine*). Three Voices. Vocal Score, 1s.; Ditto, Octavo, 3d.; Tonic Sol-fa, 1d.; Vocal Parts, 4d. the Set (Latin Words only).

2. O PRAISE THE LORD (*Laudate pueri Dominum*). Three Voices. Vocal Score, 1s. 6d.; Ditto, Octavo, 4d.; Tonic Sol-fa, 2d. Vocal Parts, 6d. the Set (Latin Words only).

3. O LORD, THOU HAST SEARCHED ME OUT (*Surrexit Pastor bonus*). Duet and Quartet. Vocal Score, 4s.; Ditto, Octavo, 6d.; Tonic Sol-fa, 2d.; Vocal Parts, 1s. 3d. the Set (Latin Words only).

The Three Motets complete in one Book, Vocal Score, 1s.

MAN IS MORTAL. Chorus (8 parts), unaccompanied. Op. 23, No. 3. Vocal Score, Octavo, 1s. Paper.

AVE MARIA (Saviour of Sinners). Tenor Solo and Chorus (8 parts). Op. 23. Vocal Score (Latin and English Words), Octavo, 1s. Paper; Vocal Parts, 1s. 1d. the Set; Orchestral Parts, 1s. 3d.; Full Score, with accompaniment for Organ (Latin Words), 2s. 6d.

DA NOBIS PACEM, DOMINE (*Grant us Thy Peace*). Bass Solo, Chorus, and Orchestra. Vocal Score (Latin and English Words), 1s.; Ditto, Octavo, 1d.; Tonic Sol-fa, 1d.; Vocal Parts (English and Latin Words), 6d. the Set; Orchestral Parts, 2s. 6d.; Full Score (German and Latin Words), 1s.

TU ES PETRUS. Chorus (5 parts). Op. 111. Vocal Score, 3s.; Vocal Parts, 1s. 3d. the Set; Orchestral Parts, 5s.; Full Score, 6s.

THE FIRST WALPURGIS NIGHT

The English version from Goethe's Poem, by

WILLIAM BARTHOLOMEW.

Goethe's famous poem appealed with strong force to Mendelssohn's dramatic instinct, of which the vigorous chorus "Come with torches" is a sufficient proof. Produced at Berlin in January, 1833, the "Walpurgis Night" was afterwards re-scored. Its first public performance in England was by the Philharmonic Society, at the Hanover Square Rooms, July 8, 1844, the composer conducting. A private performance of the work had, however, previously been given at John Hullah's house, June 14, 1844, Mendelssohn being one of the guests on that interesting occasion.

Half-programme work. Soloists required: Soprano, Contralto, Tenor, Baritone, and Bass.

Vocal Score, Octavo, 1s. Paper; 1s. 6d. Boards; 2s. 6d. Cloth.

Vocal Parts, Octavo, 2s. the Set. Tonic Sol-fa, 1s.

Book of Words, 7s. 6d. per 100.

String Parts, 4s.; Wind Parts, 10s.; Full Score (German Words), 8s.

HEAR MY PRAYER

Soprano Solo, Chorus and Organ (or Orchestra).

Specially composed for some concerts given by Miss Mounsey (afterwards Mrs. Bartholomew), at Crosby Hall, and first performed there on January 8, 1845. Mendelssohn afterwards orchestrated the accompaniment at the request of the late Mr. Joseph Robinson, of Dublin. In this form the work was first heard at Dublin, on December 21, 1848, Mr. Robinson conducting.

Vocal Score, Octavo, 1s. Paper Cover; ditto, 4d.

Tonic Sol-fa, 2d. Vocal Parts, 1s. the Set.

Orchestral Parts, 2s. 6d. Full Score, 6s.

MIDSUMMER NIGHT'S DREAM

Incidental Music to Shakespeare's play (Female voices).

The overture, composed by Mendelssohn at the age of seventeen, was the work which first made him famous. First performed in public at Stettin, in February, 1827, Mendelssohn brought the score with him to London in 1829, his first visit to England, and himself conducted the earliest performance of it here on Midsummer night, 1829, at the Argyll Rooms, Regent Street. The remaining music—Scherzo, Notturmo, Wedding March, and the vocal numbers—was not composed until 1843. The complete work was first performed at Potsdam, on October 14, 1843, and in England, under the composer's direction, at the Philharmonic Society's Concert, Hanover Square Rooms, May 27, 1844.

Vocal Score, Octavo, 1s. Paper.

Tonic Sol-fa, 2d. Vocal Parts, 1s. per Set.

String Parts, 4s.; Wind Parts, 20s.; Full Score (English and German Words), 6s.

LORELEY

An unfinished Opera.

An opera which, like the oratorio "Christus," Mendelssohn was engaged upon at the time of his death. The published numbers consist of a Finale (performed at the Birmingham Musical Festival, September 8, 1852, at Bartholomew's English Version); an Ave Maria, for soprano solo and female chorus; and a Vintagers' Chorus, for men's voices.

Vocal Score, with Ave Maria and Vintage Song, Octavo, 1s. Paper.

Tonic Sol-fa, 6d. Vocal Parts, 2s. per Set.

Orchestral Parts, 10s.; Full Score, 10s.

SON AND STRANGER.

An Operetta. English version by H. F. CHORLEY.

An Operetta, composed in London between September 10 and October 4, 1859, for the silver wedding of Mendelssohn's parents, and performed on the following December 26. The English version, by H. F. Chorley, was produced at the Haymarket Theatre, July 7, 1851.

Vocal Score, Octavo, 4s. Paper.

Book of Words (revised), 50s. per 100.

String Parts, 4s.; Wind Parts, 13s.; Full Score (English and German Words), 9s.

FOR MALE VOICES.

ANTIGONE

Choruses to Sophocles' Tragedy with recitation for Concert

Use. English version by W. BARTHOLOMEW.

Produced privately at the New Palace, Potsdam, October 28, 1841; first public performance at the Berlin Opera, November 6. English version produced at Covent Garden Theatre, January 2, 1845, conducted by G. A. Macfarren.

Vocal Score, Octavo, 4s. Paper.

Tonic Sol-fa, 1s. Vocal Parts, 6s. per Set.

Book of Words, 25s. per 100.

String Parts, 4s.; Wind Parts, 17s.; Full Score (English and German Words), 9s.

EDIPUS AT COLONOS.

The Music to Sophocles' Tragedy with recitation for Concert

use. English version by W. BARTHOLOMEW.

Produced at Potsdam, November 1, 1845. First performed in England at Buckingham Palace, February 10, 1848, at the instigation of the Prince Consort.

Vocal Score, Octavo, 3s. Paper.

Vocal Parts, 7s. 6d. per Set. Book of Words, 25s. per 100.

String Parts, 4s.; Wind Parts, 17s.; Full Score (German Words), 9s.

TO THE SONS OF ART.

English words from Schiller's Poem, by W. BARTHOLOMEW.

Composed for the opening of the first German-Flemish Vocal Festival at Cologne, June, 1846. First performed in England at the Philharmonic Society's concert, Hanover Square Rooms, April 10, 1848.

Vocal Score, Octavo, 1s. Paper.

Tonic Sol-fa, 3d. Vocal Parts, 2s. per Set.

Brass Band Parts, 6s. 6d.; Full Orchestral Parts, 8s.; Full Score (Brass Band), 2s.; Full Orchestral Score, 10s.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE WORCESTER FESTIVAL, 1905, AND
REPEATED AT THAT OF 1908.

HYMN OF FAITH CANTATA

FOR MEZZO-SOPRANO SOLO, CHORUS, AND ORCHESTRA
THE WORDS ARRANGED FROM HOLY SCRIPTURE BY
EDWARD ELGAR.

THE MUSIC COMPOSED BY
IVOR ATKINS.

PRICE ONE SHILLING AND SIXPENCE.
Full Score and Wind Parts, MS. String Parts, 5s.

THE TIMES.

Mr. Atkins has done his work well, and shows his wide experience among the chorus, while his writing for the orchestra is strikingly free from modern extravagances, and he has an invaluable sense of quiet dignity. . . . It was produced at the last Worcester Festival and has quite sufficient vitality to merit a second hearing.

DAILY TELEGRAPH.

Some passages are of special charm and significance, especially that in which the chorus sing without accompaniment the familiar text, "Faith, the substance of things hoped for, &c. There is neither space nor time for details, and I sum up in saying that Mr. Atkins may take courage from the character of his latest venture and go on to higher things.

STANDARD.

This represents, so far, Mr. Atkins's largest work, and marks a great advance on his previous efforts. . . . The work is worthy of high praise, as an earnest and expressive composition; and in the orchestral part Mr. Atkins reveals a true feeling for tone-colour and variety, which stamps the work as far away from the ordinary and a welcome departure from the usual cathedral service type of music.

MORNING POST.

The hymn extols Faith, and the composer's treatment of the words is scholarly, yet not dry. The music, with its ecclesiastical subject-matter, shows modern influence and here and there that of Elgar, yet not so as to suggest direct imitation. The work, commendably short, promises well for Mr. Atkins's future as a composer.

DAILY NEWS.

Mr. Atkins has evidently been influenced by the music of his librettist, and, as far as the orchestra is concerned, by the modern school in general. Strangely enough, the most striking music of the new work is to be heard in the orchestra, which, by many picturesque touches of appropriate instrumentation, illustrates the text with the happiest effect. . . . The composition itself is a straightforward piece of music, and affords good opportunity for choral effect of the more or less ordinary kind.

PALL MALL GAZETTE.

In this work Mr. Atkins has shown his capacity for musical development quite extraordinarily. I find it to be a great improvement upon the excellently good work which he has before given to us. Not only does his thought rise to a higher range than heretofore, but there is a far greater grip of his musical material, and a greater condensation of method. The chorus, "In the Name of our God," and the solo immediately preceding it, "Rejoice," show a grip and a tendency towards the intellectual side of music which are very satisfactory; his melody is fluent, but never inclined to run to seed or to become blank, and there is many a touch of real beauty in his orchestral treatment, where all of it is musicianly.

ATHENÆUM.

Mr. Atkins shows skill in musicianship, yet it never becomes unduly prominent. . . . The Hymn under notice is excellent of its kind, and festival authorities will no doubt soon give its author an opportunity of displaying his powers on a larger scale. . . . The music is not only clever, but also interesting, and thoroughly devotional.

YORKSHIRE POST.

The composer has produced an exceedingly well proportioned work. In sustained dignity of utterance, the music reaches a high level. It has real solemnity without any dryness, and the sensuous beauty frequently attained in the colouring has no touch of either tawdriness or vulgarity. There is something of Sir Hubert Parry's influence perceptible in the strong texture and fine construction of the music, together with a richness of colour which is outside the range of Sir Hubert's simple palette. . . . The music is eminently natural, and two unaccompanied passages for the chorus achieve a genuinely impressive effect by very simple means. And there is not a bar that can be styled sentimental, pretty, or sensational, which is negative praise of a high order.

BIRMINGHAM DAILY POST.

The musical treatment is in the modern continuous manner, without break, the alternating choral and solo sections forming one organic whole. Representative themes are employed, and with little skill. One standing for Faith is the most important. A motive given at the outset by the brass gives an ecclesiastical stamp to the work, and use is made of part of the ancient hymn tune, "Vexilla Regis." But Mr. Atkins has the gift of melody, if not as yet of a very individual type; and there is lyric charm in the solo, "Unless the Lord had been my help, which is gracefully scored. The orchestration throughout is very good, and the voice-writing is effective.

BIRMINGHAM GAZETTE.

Of the cantata as an art work I have no hesitation in speaking in terms almost superlative. Mr. Atkins is at once solid and interesting. There is not a dull moment; everywhere the music has a contagious warmth. One has the impression that all was given off at white heat. There is nothing laborious, nothing of the dry-as-dust style traditionally attributed to cathedral organists, nothing of the universally despised Kapellmeister-musik. On the contrary, Mr. Atkins, while in warp and woof having some kinship with Bach, is in colour and feeling as modern as Strauss. The solo, with its exquisite accompaniment, was especially beautiful, even where all was beautiful. Mr. Atkins has made his mark, and if he continues to progress at the same rate will, before many years, attain the highest rank.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE WORCESTER FESTIVAL, 1908.

Just Published.

BEYOND THESE VOICES THERE IS PEACE

MOTET

FOR SOPRANO AND BASS SOLI, CHORUS AND
ORCHESTRA

BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS AND SIXPENCE.
Full Score and Wind Parts, MS. String Parts, 12s.

THE TIMES.

Like the prelude to "The Love that casteth out Fear," that of the new work is made up of two themes—one a restless theme of rugged outline and chromatic harmony associated with the weariness of life, the second a beautiful melody for the violoncello, which speaks of the peace beyond the voices of the world. . . . After it the chorus breaks in with the words, "What profit hath man of all his labour." Parry uses the chorus here as only he can use it, making each voice declaim the words with extraordinary fitness. . . . The central movement is perhaps the most original in the cantata. It is a chorus on the words, "To everything there is a season, a time for every purpose under Heaven, a time to be born, and a time to die," and the words are sung above a theme for the strings in C major of wonderfully comforting expression. The orchestral music reminds one of a Bach aria, so gracious is its flow and so beautifully it is knit together. It works to a wonderful climax at the words, "A time to love, a time to hate, a time for war," and is concluded softly by the chorus with the words "A time for peace."

DAILY TELEGRAPH.

In his music Sir Hubert makes modest use of the representative theme, and aims mostly at melodic strains and orchestral effects of singular force. The word "force" is not here used as synonymous with noise in expressing the sentiment of the text.

MORNING POST.

Sir Hubert Parry's work shows all those good qualities of musician-like writing and skilled treatment which are always associated with his name, and his customary vigour was not wanting. . . . It is in the choral numbers that the real character is expressed. In his disposition of the parts in the chorus "To everything there is a season," Sir Hubert Parry shows his wonted skill and demonstrates once more that as a choral writer he stands pre-eminent as a worthy representative of a form of art in which this country has an excellent reputation, and one which works such as this help to maintain.

DAILY NEWS.

The principal feature of this work is its reflective nature. Once again Sir Hubert Parry has proved the value of this class of text for musical illustration. . . . The choral writing remains, as ever, strong and effective, with a great deal of fugal episode, done in his best manner.

DAILY CHRONICLE.

There are many of Sir Hubert Parry's admirers who will regard this as one of the most attractive of his shorter works. It certainly is an impressive composition, with fine choruses, effective solo passages, and brilliant orchestration, and it is a worthy addition to the library of the best class of British music. Moreover, it is easy to prophesy popularity for it among those many ambitious choral societies in London and the provinces that appreciate really fine motets.

PALL MALL GAZETTE.

Here, it will be seen, is a subject exactly suited to Sir Hubert Parry's gift for reflective musical utterance, and he has given us in this work yet another example of dignified and restrained writing. The choruses, largely built up on the imitative style of which the composer is a complete master, are of due variety and of certainty of effect.

YORKSHIRE POST.

The chorus-writing generally is as usual of the strong four-square type of which the composer is such a master. . . . The mere texture of the part-writing has interest, while its dramatic strength and appropriateness are undeniable. The impression one gains from a first hearing of "Beyond these voices there is Peace" is that the text is a noble one, and in its sense of contrast and dignity of expression well worthy of a musical setting.

GUARDIAN.

The choral writing has all the qualities of solidity, breadth, and dignity which mark the composer's style. . . . The section beginning "To everything there is a season," the chorus sing above a peculiarly suave and gracious melody given to the violins, and the whole effect is of the rarest beauty. Another fine passage is the chorus "Who hath measured the waters," which has a massive grandeur entirely appropriate to the text, and at the end of the work there is a broad and imposing climax on the words "They shall walk and not faint."

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE WORCESTER FESTIVAL, 1908.

Just Published.

THE
WAND OF YOUTH
(MUSIC TO A CHILD'S PLAY)
SECOND SUITE. FOR ORCHESTRA

COMPOSED BY
EDWARD ELGAR.

Op. 1b.

FULL SCORE, TWENTY-ONE SHILLINGS NET.

ORCHESTRAL PARTS (*In the Press*).

PIANOFORTE ARRANGEMENT, THREE SHILLINGS NET.

TIMES.

In form the suite is very simple. Each of the six little movements is made up of two contrasting musical ideas which alternate without any attempt at development. . . . In "The Little Bells" (scherzino) we get course expect and get plenty of glockenspiel and toy effects, but the chief theme has a merry ring which is not dependent only on such things. "Moths and Butterflies" and "Fountain Dance" illustrate pretty fancies daintily, and lastly we have "The Tame Bear" and "The Wild Bears." It is a whirling dance movement which, played with all the nervous energy with which the composer inspires the orchestra, completely carried the audience away. This popular ending alone would probably ensure its success.

DAILY TELEGRAPH.

There are six little movements in this second suite, and their titles, such as "Moths and Butterflies," "The Tame Bear," and "Fountain Dance," make it easy to imagine what kind of child's music his fancy and ingenuity evolved from the story. The pretty trifles cannot but please wherever they are introduced, even as they delighted the sympathetic listeners of Worcester.

MORNING POST.

A set of six numbers which gave unalloyed delight to the audience this evening. There is little doubt that the simplicity of design is immensely becoming. The resourceful and experienced treatment it receives is by no means wasted upon the material, but the fact serves to illustrate once again the advantage of an absence of complication in design. Such a plan leaves the invention of the composer a clearer field, and the result of such a combination of youth and middle age is to give a work that possesses more vitality than many a more complicated effort. There is much quaintness in all the numbers. The march has some wonderful modulations, the date of which it would be interesting to know.

DAILY NEWS.

The music is beautifully finished in every detail, and there is present all the grace attaching to the composer's style. The best movements are the second, entitled "The Little Bells," which is extremely pretty; the fourth, called "Fountain Dance," which certainly gives a picture of uprising water; and the impetuous finale, described as the "Wild Bears." This had to be repeated. Indeed, its vigorous flow had something irresistible about it.

ATHENÆUM.

Speaking of the Suite generally, we think it is far more attractive than its predecessor. Composers do well at times to unbend, and to show themselves in a light mood, especially in the case of Sir Edward Elgar, who has devoted much to music of a serious order.

GUARDIAN.

They are almost perfect specimens of light music, most delicately fashioned, and replete with simple tunefulness and engaging touches of humour. . . . The "Fountain Dance" is exquisitely graceful, and the riotous fun of "The Wild Bears" makes an exhilarating finale to the suite, and would assuredly never fail to bring down the most apathetic house.

MANCHESTER COURIER.

It contains six short numbers, all of which are very daintily and fascinating, full of quiet and fertile imagination and orchestrated albeit lightly, still plainly in Sir Edward's mature style. . . . The performance was eminently successful.

YORKSHIRE POST.

The six short pieces of which the present Suite consists, are fresh, fanciful and full of brilliant and happy orchestral touches. The lightness of touch is delightful and the energetic and rhythmical music is rarely, if ever, oppressed by its new and gorgeous dress.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE WORCESTER FESTIVAL, 1908.

Just Published.

ENGLAND, MY ENGLAND
SONG

THE WORDS BY W. E. HENLEY

THE MUSIC BY

A. HERBERT BREWER.

PRICE TWO SHILLINGS NET.

Full Score and Orchestral Parts, MS.

THE DAILY TELEGRAPH.

It is robust in character and strenuous in expression, replete with the spirit of the words. . . . The song, which, apart from its poetic connection, is of real musical merit, should have a fortunate career.

MORNING POST.

Dr. Brewer has written many vocal pieces for orchestra, and in his choice of the medium of displaying his powers shows wise restraint. The present work forms an interesting composition, in which voice and orchestra have an equal share. The music succeeds well in describing the poem, and shows a considerable knowledge of effect.

THE ATHENÆUM.

The other novelty was a song, "England, my England," by Dr. A. H. Brewer, who has set Henley's fine rhetoric to bold, straightforward strains; he provides, too, a stirring orchestral accompaniment.

THE SUNDAY TIMES AND SUNDAY SPECIAL.

Dr. A. H. Brewer is very happy in catching the full-blooded vigour of the words.

YORKSHIRE POST.

It has the true patriotic ring, but yet is without that touch of arrogance which makes the cheap type of music-half patriotism.

WESTERN DAILY PRESS.

It is a setting to the patriotic poem of W. E. Henley, and expresses the loyalty and devotion of England's sons to the motherland. The song, with its full orchestral accompaniment, expresses that sentiment in music of a broad, healthy, strenuous character. It has a strength and individuality that should make it distinctive and popular.

BIRMINGHAM GAZETTE.

The music is melodious, broad, graphic, and yet simple, and, in short, possesses all the qualities needed to ensure long life.

MANCHESTER COURIER.

This is no flamboyant effusion of patriotism, but a careful, studied attempt to portray the spirit of the words and their deeper meaning with dignity and sincerity. It should be successful wherever it is sung.

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with Introductory Remarks on Its Training and Development. By E. DAVIDSON PALMER, Mus. Bac. Oxon. A unique feature of this work is the use which it makes of the Head Voice, the downward training of which is *all-important to the Tenor*. The book may be obtained from the Author, 11, Grazebrook Road, Stoke Newington, N.; or from NOVELLO & Co., Ltd., 160, Wardour Street, W.

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THE TENOR VOICE AND ITS TRAINING.

By E. DAVIDSON PALMER, Mus. Bac. Oxon. Also by the same author: THE BOY'S VOICE AT THE BREAKING PERIOD. These Pamphlets, revealing *unknown and all-important facts* about the Male Voice, may be obtained from MR. DAVIDSON PALMER, 11, Grazebrook Road, Stoke Newington, N.; or from JOSEPH WILLIAMS, Ltd., 32, Great Portland Street, W.

Price 2s. 6d., post-free.

THE RIGHTLY-PRODUCED VOICE. By E.

DAVIDSON PALMER, Mus. Bac. Oxon. CONTENTS: The Fundamental Error in the Training of Men's Voices—The True Nature of Falsetto—Secret of Voice-Production—Speaking Voice of Manhood—Chest Register in Women's and Boys' Voices—Decay of Voice in Singers; its Unsuspected Cause—The Old Masters and the Use of Head Voice, &c.

"Written in a convincing style, and is decidedly interesting."—*The Times*. "The last few pages are so replete with suggestions that they seem to come like a revelation."—*The Musician, U.S.A.*

May be obtained from the Author, 11, Grazebrook Road, Stoke Newington, N.; or from JOSEPH WILLIAMS, Ltd., 32, Great Portland Street, W.

THE LORD'S PRAYER.—Congregational Setting,

by RICHARD FRANCIS LLOYD, Mus. Bac. (Lond.). Price 1½d.

LONDON: THE VINCENT MUSIC COMPANY, Limited.

EVERYMAN

CANTATA FOUNDED UPON THE OLD MORALITY PLAY

FOR

SOPRANO, CONTRALTO, TENOR AND BASS SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

H. WALFORD DAVIES.

(OP. 17.)

PRICE THREE SHILLINGS NET.

Paper Boards, 4s. : Tonic Sol-fa, 2s. Book of Words, 6d. ; Book of Words, with Analysis, 1s.
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THE TIMES.

The evening concert began with the most important of the Festival novelties, the setting of an adaptation from the morality play of "Everyman," by Dr. H. Walford Davies, a work of far too great importance and musical interest to be discussed in a few hurried words. It made a great impression and was received with genuine enthusiasm. It will not be a matter of surprise if the Leeds Festival of 1909 should be known as the "Everyman" Festival, just as that of 1855 is called the "Golden Legend" year. . . . Dr. Walford Davies has contrived to give his music an austere character and a kind of remoteness of style while allowing himself every resource of modern harmony, and the use of the full modern orchestra. The words of the *Duty*, "I perceive here, in my Majesty," are set (for chorus) to a series of solemn chords, in which the dominant seventh is pre-eminent, and the opening notes of the work, representing "the passionate note of Death's horn" (we quote the admirable analysis by H. C. C.), form one of those sudden harmonic metamorphoses which would have been unimaginable by musicians of the past. This phrase and the opening passage of the song, "I am Death that no man dreadeth," give an extraordinary amount of character to the music; the clever characterization, of which this is a prominent example, is perhaps the most remarkable of the many fine qualities in the cantata. . . . The song of *Knowledge*, "O Glorious Fountain," with choral interludes, and the prayer of *Everyman*, belong to the most happily inspired pages in the work, but they are of a kind to which no written words can do justice. . . . As already recorded, the reception of the cantata was most enthusiastic.

THE WORLD.

All the world which reads of musical doings in the daily papers knows now that a new composer of the first rank has revealed himself at Leeds. Just as Elgar stepped up, "Gerontius" in hand, to the platform where the tiny company of real English composers stood, so has Dr. Walford Davies arrived with his "Everyman." And this work shows high talent of so original and masterly a kind that it may well be asked if this latest arrival among the composers is not going in future to stand in front of them all. . . . I cordially echo the judgment of one whose opinion, but seldom given to the public, must ever carry the greatest weight: "Everyman" is the noblest work produced by an Englishman for many years.

DAILY NEWS.

At a bound Dr. Walford Davies has sprung to the front rank of our younger composers, for here one has not only to praise technical achievement for its own sake, but also what is more rare, the resources of modern music employed for the expression of deep poetic ideas. . . . He has kept his music as simple as possible, and yet his language is a modern language and transfixes the heart of the old morality play, interpreting in music that which is for all time. The composer has shown nothing short of genius in his solution of the problem. . . . The appeal of *Everyman* to *Kindred* and *Fellowship* is full of a curiously sinister comedy, which one had not expected from Dr. Walford Davies on the strength of his previous musical achievements. It is impossible, however, to go into details concerning this remarkable work. . . . At the end of the work Dr. Walford Davies was received with an enthusiasm which is rare indeed.

ST. JAMES'S GAZETTE.

Dr. Davies, in his work "Everyman," must be held as a man of strength and brains. . . . The chorus and character of "Everyman" have the work to themselves, and it is all splendidly original.

OBSERVER.

The most important novelty of the Festival, Dr. Walford Davies's setting of "Everyman," was heard on Thursday evening. . . . Dr. Davies's music has the great merit of being thoroughly sincere and appropriate. He has caught the spirit of the play, and produced a work that is far beyond anything he has previously done. There are pages in his setting of "Everyman" that indicate his possession of such qualities that the use of the word "genius" seems inevitable. The thematic material . . . is simple, and yet new in effect. How difficult of achievement is this combination perhaps only those who have tried their hand at composition can know. "Everyman" was an instantaneous success. Dr. Davies, who conducted, was cheered on his appearance in a way that showed that his music had already won its way into the hearts of his interpreters. . . . The chorus sang with enthusiasm born of conviction, and "Everyman" was lauded on a career which should be long and prosperous, with every possible advantage in its favour.

DAILY TELEGRAPH.

This evening Dr. Walford Davies submitted his cantata "Everyman" to the judgment of a large audience, conducting it himself, and receiving what appeared to be a unanimous verdict of approval. Those present who were pastmasters in the study of audiences could hardly make a mistake on this point. There is the silence of indifference and that of absorbed attention. Of these the last-named prevailed as the solemn "argument" of the old-time "Morality" was driven home by the power of music supplementing its own inborn force. In fact, the audience could not have been more sensitive to the work had a voice from heaven spoken the opening lines, "I pray you all give your audience, and hear this matter with reverence." . . . In all music there is something above forms, to wit, the spirit, which may, like Providence, fulfil itself in many ways. Of this fact Dr. Walford Davies's work seems to me confirmation. It is modern, and yet one sees there that which in the past would have received other, though not necessarily truer, expression. . . . There is an element of originality in the work, with much play of forceful imagination, and a sure eye for the right effect at any given moment. Other opportunities will be found for elaborating these points; let it now suffice to say that the Temple organist has made his mark upon contemporary art.

WESTMINSTER GAZETTE.

A musical work of deep seriousness must be touched by a very peculiar and indefinable quality if it is to reach the hearts of a public whose first love is musical comedy. "Gerontius" had this quality, and so has "Everyman," as it would seem, though the style of Dr. Davies's music is absolutely different from that of Elgar's. It is not easy to describe this style, for it is unlike anything that one has previously known, and owes not one jot or tittle to the influence of Elgar or anyone else, unless it be Bach, whose powerfully plain ideas of conveying expression have probably served as a guide to Dr. Davies. The music is astonishingly healthy and virile, almost rough at times, but there is not a bar which fails. In design so in detail; the composer has seized the right means of expression with a positively unerring instinct. To describe it as "unconventional" is to give but a faint idea of its newness. The composer has tempered himself with none of the ordinary conditions of cantata form; he uses his chorus and his soloists when he thinks best; he proposes none of the effects which can be got artificially; his one aim throughout is to enforce the meaning of the words as they come, and he has trusted to the power of directness and sincerity to make his appeal for him. The result is, without question, his justification. "Everyman" is a strange musical picture; it may even be "harsh and weird," but its strength carries the day; one can but hold one's breath and say that here is music which compels attention by its stern fascination.

YORKSHIRE POST.

The feature of the day—and, as it will probably prove, the feature of the Festival—was reserved for the evening concert. This was "Everyman." Dr. Walford Davies's setting of the old morality play, which, in dramatic form, has lately been made familiar to the public. . . . Much was expected, and expectation was more than realised. There was a universal feeling last night that this weirdest of all cantatas is likely to rank as one of the great successes of the Festival. A great ovation awaited the composer at the conclusion of the performance. He had distinctly scored.

MANCHESTER GUARDIAN.

Dr. Walford Davies's setting of "Everyman" as a cantata, specially written for this Festival, was heard this evening for the first time in public. It provoked a scene of quite exceptional enthusiasm, and there is no doubt that it is a striking, totally unconventional, and largely successful composition.

SHEFFIELD DAILY TELEGRAPH.

It may be that the Leeds Festival of 1904 will remain memorable because of the production of "Everyman." In this setting of the impressive old morality play we have a sincere utterance, the putting forth of a distinct personality and intimate faith, that has not been paralleled since the "Dream of Gerontius" first saw the light.

HUDDERSFIELD EXAMINER.

It was surprising, looking to the chromatic character of the music, what a vast amount of melodic beauty of the richest and purest character pervades it, especially in the choral and orchestral portions. The depth of expression and dignity of the work also seemed to gather strength.

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2. Tarry T
3. A bold

7. On boar
8. The Ca
9. Ward, t
10. The sau

14. Geordie

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3. GÖTTLICHE VORSEHUNG (Divine Providence).
4. ES MUSS DOCH FRÜHLING WERDEN (The earth will wake from wintry sleep).
5. DES KINDES ABENDGEBET (Child's Evening Prayer).
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BLESSED BE THE LORD GOD OF ISRAEL

ANTHEM FOR CHRISTMASTIDE

Benedictus 1-3; Psalm xlv. 3;
Zechariah ix. 9; and a Verse
by J. MONTGOMERY.

COMPOSED BY

J. BARNBY.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro moderato. $\text{♩} = 92$

Full Str. *mf*
(closed) *cres.*

Ped.

SOPRANO.
ALTO.
TENOR.
BASS.

Bless - ed be the Lord, the Lord God of Is - ra - el,
Bless - ed be the Lord, the Lord God of Is - ra - el,
Bless - ed be the Lord, the Lord God of Is - ra - el,
Bless - ed be the Lord, the Lord God of . . Is - ra - el,

Gt. f

Ped. coupled to Gt.

for He hath vis - it - ed, vis - it - ed and re - deem - ed His peo - ple,
for He hath vis - it - ed, vis - it - ed and re - deem - ed His peo - ple,
for He hath vis - it - ed, vis - it - ed and re - deem - ed His peo - ple,
for He hath vis - it - ed, vis - it - ed and re - deem - ed His peo - ple,

BLESSED BE THE LORD GOD OF ISRAEL.

bless-ed be the Lord, the Lord God of Is-ra-el, for He hath vis-it-ed and re-

bless-ed be the Lord, the Lord God of Is-ra-el, for He hath vis-it-ed and re-

bless-ed be the Lord, the Lord God of Is-ra-el, for He hath vis-it-ed and re-

bless-ed be the Lord God, the God of Is-ra-el, for He hath vis-it-ed and re-

- deem-ed His peo-ple; And hath rais-ed up a might-y sal-va-tion,

- deem-ed His peo-ple; And hath rais-ed up a might-y sal-va-tion,

- deem-ed His peo-ple; And hath rais-ed up a might-y sal-va-tion for us,

- deem-ed His peo-ple; And hath rais-ed up a might-y sal-va-tion for us,

hath rais'd a might-y sal-va-tion for us, in the house of His ser-vant Da-

hath rais'd a might-y sal-va-tion for us, in the house of His ser-vant Da-

rais-ed up a might-y sal-va-tion for us, in the house of His ser-vant Da-

in the house of His ser-vant Da-

Gt. f

senza Ped.

BLESSED BE THE LORD GOD OF ISRAEL.

vid, in the house of His ser-vant Da-vid;
 vid, in the house of His ser-vant Da-vid;
 vid, in the house of His ser-vant Da-vid;
 vid, in the house of His ser-vant Da-vid; As He spake by the mouth of His

mf
Sw.
Ped.

He spake by the mouth of His ho-ly Pro-phets, which have been
 which have been
 He spake by the mouth of His ho-ly Pro-phets, which have been
 ho-ly Pro-phets, which have been

mf
mf
mf
mf

since the world be-gan, which have been since the world be-gan;
 since the world be-gan, which have been since the world be-gan;
 since the world be-gan, which have been since the world be-gan;
 since the world be-gan, which have been since the world be-gan;

rit.
rit.
rit.
rit.
rit.

BLESSED BE THE LORD GOD OF ISRAEL

a tempo.
Bless-ed be the Lord, the Lord God of Is - ra - el, for He hath vis-it-ed, vis-it-ed and re -
a tempo.
Bless-ed be the Lord, the Lord God of Is - ra - el, for He hath vis-it-ed, vis-it-ed and re -
a tempo.
Bless-ed be the Lord, the Lord God of Is - ra - el, for He hath vis-it-ed, vis-it-ed and re -
f a tempo.
Bless-ed be the Lord God, the Lord God of Is - ra - el, for He hath vis-it-ed, vis-it-ed and re -
Gt. f a tempo.

deem - ed His peo - ple, . . . He hath vis - it - ed . . . and re - deem - ed, re -
deem - ed His peo - ple, He . . hath vis - it - ed . . . and . .
deem - ed His peo - ple, hath vis - it - ed and . . . re -
deem - ed His peo - ple, re - deem - ed His peo - ple, hath vis - it - ed and re -

rit.
deem-ed His peo - ple, bless-ed be the Lord, bless-ed be the Lord.
rit.
re - deem-ed His peo - ple, bless-ed be the Lord, bless-ed be the Lord.
rit.
deem-ed His peo - ple, bless-ed be the Lord, bless-ed be the Lord.
rit.
deem-ed His peo - ple, bless-ed be the Lord, bless-ed be the Lord.
f
ff

BLESSED BE THE LORD GOD OF ISRAEL.

Andante.

FULL SOPRANOS.

mf Thou art fair - er than the children of men, full of grace are Thy

Andante. 72.

Sw. mf.

lips, full of grace are Thy lips, *p* Thou art fair - er than the chil-dren of men,

pp full of grace are Thy lips, *cres.* full of grace are thy lips, *p* Thou art fair - er, art

fair - er than the chil - dren of men, *cres.* full of grace are Thy lips, full of

p grace are Thy lips, full of grace are Thy . . lips, *p* be - cause God hath blessed Thee, hath

BLESSED BE THE LORD GOD OF ISRAEL.

bleas - ed Thee for ev - er, hath bleas - ed Thee for ev - er, for

dim.

dim.

ev - er, for ev - er, Thou art fair - er than the

cres. *dim.* *rit.* *a tempo.*

cres. *dim.* *rit.* *p a tempo.*

chil-dren of men, full of grace are Thy lips, Thou art fair - er than the chil-dren of men,

cres.

cres.

full of grace are Thy lips, full of grace are Thy lips, be - cause God hath bleas - ed

p *cres.* *p* *cres.*

p *cres.*

Thee for ev - er, God hath bleas - ed Thee for ev - er.

dim.

dim.

BLESSED BE THE LORD GOD OF ISRAEL.

Allegro vivace. (quasi presto.)

TENORS.

BASSES.

Sing, O daugh-ter of Zi - on; shout, O

Sing, O daugh-ter of Zi - on; shout, O

Allegro vivace. (quasi presto.) = 138.

Gt. Diaps. with Full Sw. coupd.

daughter of Je - ru - sa - lem: be - hold, Thy King, Thy

daughter of Je - ru - sa - lem: be - hold, Thy King, Thy

King com - eth un - to thee. *rit.*

King com - eth up - to thee. *rit.*

Allegro con spirito.

ff Stately.

An - gels, from the

An - gels, .. from the

An - gels, .. from the

An - gels, from the

Allegro con spirito. = 60.

Gt. Full Sw. coupd.

cres.

ff

realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's

realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's

realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's

realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's

sto - ry, Now pro - claim Mes - si - ah's birth; Come and wor - ship, Wor - ship Christ, the new -

sto - ry, Now pro - claim Mes - si - ah's birth; Come and wor - ship, Wor - ship Christ, the new -

sto - ry, Now pro - claim Mes - si - ah's birth; Come and wor - ship, Wor - ship Christ, the new -

sto - ry, Now pro - claim Mes - si - ah's birth; Come and wor - ship, Wor - ship Christ, the new -

- born King. A . . . men, A . . . men. . .

- born King. A . . . men, A . . . men. . .

- born King. A . . . men, A . . . men. . .

- born King. A . . . men, A . . . men. . .

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This Supplement is part also of the October issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, Price 1½d.

The

Competition Festival Record

(COMMENCED AUGUST, 1908.)

THE ROYAL NATIONAL EISTEDDFOD.

LLANGOLLEN, SEPTEMBER 1 TO 4.

A GREAT Welsh National Eisteddfod affords absorbingly interesting studies of Welsh character and temperament. You can scarcely claim to know much about the race unless you have sat through one of these extraordinary functions. Here are mingled fervid patriotism, intense love of language and old customs, pathetic hopes and fears, thrilling emotionalism that binds a multitude into one as in a vice, geniality and responsiveness to humour, crude commercialism, artistic craving, splendid capacities for choral performance often badly officered, blundering ineptitudes, and imperviousness to criticism and advice, friendly or otherwise. One is left with the thought that the Eisteddfod is a powerful formative force that might be even better directed than it is.

Can the Eisteddfod do more than it does in providing vent for the aspirations of the race, and moulding its artistic methods and aims? Intimate converse with some of the keenest and ablest of the Welsh exponents of views as to the utility and potentialities of the Eisteddfod, reveals divers attitudes. Some are deeply dissatisfied, and wearied with their fruitless endeavours to effect reforms. Others are sanguine that by united efforts the Eisteddfod can be vitalised and made far more useful educationally, especially as regards music. As music is the supreme attraction of the Eisteddfod, it is obvious that the future of the institution is in the hands of the musical educationists.

Fifty years ago the beautiful valley of Llangollen housed the Eisteddfod, and now again the townsfolk have been privileged to be the host of hosts. A huge and substantial pavilion, calculated to seat 15,000 persons, was erected on a sloping meadow in the precincts of the town. The slope was utilized to provide a natural terrace of seats that enabled the audience to see the platform. The disadvantage of the site was that it was approachable only by pedestrians via muddy roads and a churned-up field. The rain fell pitilessly nearly all the time, and the wind was boisterous and cold. Yet day after day physical inconvenience was braved, and large audiences trudged through the wet and mud to the rendezvous. On the wettest day the pavilion was crammed. Where else than in Wales could this happen?

Did Llangollen rise to the greatness of the occasion with regard to the main objects of the gathering? Partly, it must be gladly conceded. For a small town heavy monetary risks had to be encountered and the business heads had to shape plans in accordance with inexorable financial necessities. This being so, it is to the everlasting credit of the Llangollen Committee that they undertook the responsibility of presenting at their concerts two new and elaborate choral and orchestral works by Welsh composers, and Mendelssohn's great oratorio

"St. Paul." That the enterprise was fully justified and rewarded by success is recorded in *The Musical Times*, p. 662.

Other important sections of the musical scheme cannot be so unreservedly praised. The tests imposed at the competitions were generally not adequate to the importance of the occasion. The great audience listened apathetically, and the competitors, especially in the choral sections, often sang perfunctorily. That Welsh composers should be well represented at such an event goes without saying, but surely samples of the cream would have sufficed instead of the skim-milk thrust upon a disappointed audience. What possible advantage can it be to Welsh composers to demonstrate their weakness rather than their strength? If Welsh musical art had developed some special and characteristic excellence that differentiated it from cosmopolitan art, it would be right that it should have full scope in such an arena. But what traces were there in the music presented of such a distinct school? The ideal programme for an event of this magnitude and possible influence must be selected mainly with a view to present masterpieces of European art, to widen the outlook of conductors and chorallists and to force the study of the highest technique. By thus coming into touch with the best that the world affords, Welsh composers are far more likely to develop their capacities than by continually listening to one another's compositions. Then again, the Welsh race has a genius for choral performance that is universally acknowledged and admired. The glorious heritage of fine choral music should be theirs, and yet they will not, or at least do not, trouble to explore the paths that lead to this wealth. On the whole it must be recorded that the Llangollen competition programme was a set-back for the cause of musical education in Wales.

A matter of some gravity must now be mentioned. The programme issued to the public day by day gave a list of entries in the various classes, and the inference was natural that most of the announced competitors would appear. Yet this was very far from being the case. Statistics are given below of the entries and appearances in fourteen classes:

				COMPETED. ENTERED.	
Chief choral	..	..	..	4	9
Second choral	..	..	..	6	13
Male-voice	..	..	..	5	8
Female-voice	..	..	..	3	10
Glee and sight	..	..	..	3	8
Children's choir	..	..	..	8	12
Boys' choir	..	..	..	1	3
Orchestras	..	..	..	0	3
Baritone solo	..	..	..	6	39
Bass solo	..	..	..	14	36
Soprano solo	..	..	..	24	38
Duets (male)	..	..	..	4	18
Quartet	..	..	..	4	16
Quartet (male)	..	..	..	1	16
Total	..	..	..	83	229

The programme suggested over 5,000 competitors, but during the whole four days not more than 2,000 appeared. Now it would not be fair to blame only the Llangollen Committee for this lamentable failure of promise compared with performance. It is the system that has grown up in Wales that is at fault. Entries are constantly made quite casually, and accepted without further inquiry. Their number, and sometimes their quality, serve to grace the programme and entice the public. What is needed is an entrance fee which may be refunded on appearance, and that the Committee should endeavour to ascertain before the day's programme is issued who is likely to attend. Even in the best arranged competitions some competitor will fail to appear, but Llangollen has in this matter made an unenviable record.

Some smaller matters may be mentioned. A placard on the platform should inform the public of the number and class of the competitor performing. Shouting from the platform is a sorry substitute for this obviously business-like and convenient arrangement. Then, small events and adjudications, mercilessly conducted at great length in dumb show, should not be allowed to stand in the way of the most important competitions, in which hundreds of competitors are wearily waiting to take part, while a turbulent audience gets more and more exasperated. Lastly, when choirs and conductors have been captured and placed on the platform, they should not be permitted to still further delay the proceedings by leisurely arranging, deranging, and rearranging themselves and the pianoforte before making a start. It seems that no conductor, in the opinion of the next conductor, knows how to place a pianoforte properly. One of the choirs at the chief choral competition was allowed to occupy the platform nearly forty minutes, although the music performed lasted only thirteen minutes.

The adjudicators were Mr. Coleridge-Taylor, Mr. D. Emlyn Evans, Mr. David Jenkins, Mr. Harry Evans and Mr. J. T. Rees.

THE CHIEF CHORAL COMPETITION.

Open to choirs of from 130 to 180 voices. Prize £150 and £5 worth of music for the conductor. No second prize.

TESTS.

(a) Chorus (acc.) "Insulted, chained"

D. Emlyn Evans

(b) Chorus (acc.) "Ye nations"

Mendelssohn

(c) Chorus (unacc.), "The Hill of Calvary"

J. H. Roberts

Four choirs sang out of the nine advertised as having entered. They were allowed to sing the pieces in any order they chose. In the criticism given below the pieces are identified by the letters given in the foregoing list.

Tonypanydy (South Wales), under Mr. D. Evans, sang first. In (a) they displayed resilient rhythm, prompt attack and abundant vitality. The crispness and certainty of the execution were evidences of skilful drill. The tone and blend were not first-rate. Altos were weak in the balance, and the soprano quality was wanting in sweetness. There was little rich resonance. In (b) there was again conspicuous rhythmic unity, but accents were exaggerated, and for such a piece the rhythm was too pointed and jaunty. The alto tone was thin, and at times wheezy. The end *Maestoso* was taken too slowly in defiance of the composer's direction. On the whole an industrious but not striking performance. In (c) the intonation of the sopranos was untrue and there was rarely a beautiful chordal blend. The interpretation was non-temperamental. Tenors were excellent. Pitch fell a whole tone.

Chester, under Mr. J. Sheldon, sang second. They gave a masterful performance of (a). Clear finish and a

beautiful tone were conspicuous features. They caught the nervous dramatic conception of the composer. A climax near the end was imposing. The ample resources of the choir were skilfully managed. The (b) piece was sung with considerable dignity. The tone, although attractive, had not sufficient fullness for this piece, and the sopranos lacked the brilliance called for. The reading and choice of *tempi* showed good judgment. The last *Maestoso* made a fine climax to a good if not first-rate performance. In (c) the beautiful tone and refined style told effectively. There was mood in the expression and the blend was often very sweet. The rhythm was inclined to ponderousness and missed delicacy. A well-wrought-up climax was a good point. The last page was a half-glow instead of something like a blaze.

Rhymney Gwent, under Mr. Daniel Owen, sang third. In (a), which they sang in English, the rhythmic attack was often excellent, and there was correct mood in the expression. But the tonal attack was often uncertain, suggesting that some of the singers were not sure of the notes. The general impression made was fair, but not in any way striking. In (b) the tone was not resonant and blendful. Sometimes it was penetrating and thin. The rhythmic treatment was too *staccato* for the character of the piece, and the ends of phrases were often too sharply cut off. The fugal movement was pretty and dainty, rather than firm and dignified. The last *Maestoso* was taken *Adagio*, and so an effect designed by the composer was lost. In (c) great feeling was displayed. The expression was tender, touching and sincere. Bases lacked body and the intonation was not secure. But notwithstanding technical faults the interpretation was a fine one. A whole tone was lost.

Llanelly, under Mr. John Thomas, sang last. In (a) the pace was quick, the attack vigorous, and the execution generally fluent. There was a tendency to over-emphasis. The fine drill of the choir was unmistakable. The tone was always good, and the expression, if not very dramatic, had some colour. In (b) the fine massive tone, especially of the basses, told splendidly. Great fervour was displayed, and there were adequate resources in the choir for the big climaxes. The last *Maestoso* was taken *Lento* to the detriment of the effect. In (c) the opening was sung *pp* without being called for, but the tone-blend secured here and later was certainly beautiful. There were too many forcible accents for a piece demanding *Legato* rhythm and a generally smooth *Cantabile*. Nevertheless the interpretation on the whole was thoughtful and appreciative.

At the adjudication, Mr. Emlyn Evans, speaking in Welsh, said the competition was an interesting one, but not by any means the best that had been heard at a National Eisteddfod. Good renderings had been heard that day, and at least two of the four choirs had in their performances attained a standard worthy of the Eisteddfod.

Mr. Coleridge-Taylor said that the adjudicators experienced some difficulty in making a final selection between two of the choirs which were very near to each other in merit, and they had based their decision on a certain point, which he would mention later. The fault of the Tonypanydy Choir was the weakness of the altos. In the unaccompanied piece, though the rendering was rather impressive, the choir dropped almost a tone. The preliminary fuss made on the platform by Chester was very irritating, at any rate to the adjudicators, and quite unnecessary. But when the choir did sing there was certainly a good deal worth listening to. Several small mistakes were made, but the noticeable features about this choir were its beautiful and musical tone. The intonation was excellent and also the phrasing. The words were pronounced so that they could be heard perfectly well. Pitch was maintained throughout, and the singing was undoubtedly impressive in every way. There was a certain amount of over-accentuation. Rhymney Gwent lost the pitch, and the intonation was at fault more than once. The singing of Llanelly was extremely fine, and well-knit together in the chorus "Ye nations," and the (c) piece was full of emotion of the best kind. The pitch dropped a little, but everybody

dropped at the singing. The other two decisions on consideration of choir whiff feeling, in They came be the gover no hesitati Chester ma On the e (65 to 80 vo given in the prize was f

(a) "The
(b) "The

Neither c directions, equipped c Powell) san altos were e performanc expression. Wrexham drill before performanc had that p attack. Th effective ex (Mr. John and there w expression (Mr. Hugh mature an excellent. treatment c In (b) the attention. interpreter. failures of had earned gave a strik of the sopr were well blendful. pressive. the choir. choir, sang the perform not satisfac the accomp paralysed t of bad into high grade. The adju commended

On the t was the ch had entered The prize w

(a) "Slee
(b) "Hail

It was ge were among Eisteddfod. Davies) wo THE SCHO On the s had entered

(a) "Bri
(b) "Flo

Bangor (l ances. Th Pontypridd of (b), but lacked beau choir the p

dropped at the same time, so that it was not noticeable. The singing of the last chorus was not so good as the other two pieces. The adjudicators had to base their decision on a rather fine point. Should they give primary consideration to accuracy, or should they select the choir which sang with the most emotion and real feeling, in spite of, say, just one or two minor errors? They came to the conclusion that emotion should be the governing factor in this case; therefore they had no hesitation in giving the first prize to Llanelly; Chester made a very good second.

On the second day the smaller mixed-voice choirs (65 to 80 voices) competed. A list of thirteen choirs was given in the programme, but only six choirs sang. The prize was £50, and the tests were:

- (a) "The gliding river" T. Price
(b) "The angels' chorus" Miss A. J. Williams

Neither of these pieces, whatever their utility in other directions, was fitted to occupy the attention of well-equipped choirs on such an occasion. Nantlle (Mr. T. Powell) sang with pure tone and in a refined style. The altos were not a sufficient balance. On the whole their performance displayed good technique and natural expression. The choir was well governed by the conductor. Wrexham (Mr. G. Rogers) needs a good deal more drill before it can hope to attain success. Much of their performance was loose in rhythmic attack, and the tone had that peculiar murkiness born of uncertain tonal attack. The altos were weak. There were glimpses of effective expression that showed appreciation. Maelor (Mr. John Wright) gave a rather fine performance of (a), and there were stateliness, effective climaxes and rapturous expression in their interpretation of (b). Holyhead (Mr. Hugh Williams) is a fine choir. The tone is mature and richly resonant, and their technique is excellent. There was no special charm in the rhythmic treatment of (a), but the general effect was gratifying. In (b) the beauty of tone and grace of style held the attention. It was evident that the conductor was an interpreter. A climax was missed, and there were slight failures of intonation. But it was clear that the choir had earned a high place. Coleford (Mr. J. H. Evans) gave a striking performance of (a), although the intonation of the sopranos was not always true. Some crescendos were well proportioned. The tone was pleasant and blendful. In (b) the singing was perfunctory and unimpressive. The tone again showed the good resonance of the choir. Trecynnon (Mr. W. Gwynne), a South Wales choir, sang (a) with intense expression. As interpretation the performance had much charm but the intonation was not satisfactory. In (b) the whole choir sang flat against the accompaniment. The consciousness of this no doubt paralysed the singers. If this choir can correct the fault of bad intonation, its good qualities should place it in a high grade.

The adjudicators placed Nantlle first, and specially commended Holyhead.

On the third day the most interesting musical event was the children's choir competition. Twelve choirs had entered, and actually as many as eight competed! The prize was £10, and the tests were:

- (a) "Sleep, sweet baby" D. J. de Lloyd
(b) "Hail, merry playtime" T. Price

It was generally felt that the performances in this class were among the most satisfactory heard throughout the Eisteddfod. The Rhos Jerusalem Choir (Mr. T. Hartley Davies) won the prize. A detailed criticism is given in THE SCHOOL MUSIC REVIEW, on page 102.

On the same day the ladies' choirs competed. Ten had entered, but only three sang. The tests were:

- (a) "Bring we blossoms" Schumann
(b) "Flowers of May" T. Owen Jones

Bangor (Mr. Thomas Thomas) gave only fair performances. The tone was rich, but the rhythm lacked grace. Pontypridd (Mr. W. Morgan) gave a good interpretation of (b), but the intonation was unsatisfactory and the tone lacked beauty. Rhymney (Miss Mary Richards), to which choir the prize was awarded, caught the right conception

of (a) and sang with unity and generally beautifully in tune. In (b) the treatment showed correct judgment.

The fourth day was looked forward to with much interest. The male-voice choirs were down to compete, and as Wales is particularly strong in this department of choral activity, a good contest was expected. Eight choirs had entered, but three deserted and only five sang. The prize was £50. The choir had to consist of between fifty-five and seventy voices. The tests were:

- (a) "Treasures of the deep" J. H. Roberts
(b) "Sons of Gwalia" David Jenkins
(Both accompanied)

Manchester Orpheus (Mr. W. S. Nesbitt) was the only English choir to appear. In (b) the tone was rich and the execution fluent and highly finished. The expression, if a trifle formal, displayed no exaggeration and was always in good taste. Enunciation was a strong point. In (a) the basses were magnificent, and the expression caught the correct moods. There was no high colour, but rather conspicuous restraint. The execution was always clean, polished and refined.

Bargoed Teify (Mr. Tom Luke) in (a) soon began to show uncertainty of attack, and actual mistakes were made. There was some emotional expression and a dramatic climax, but these virtues could not balance the faults and inaccuracies of the singing. In (b) the rhythmic attack was crisp and clear, and the expression had remarkable intensity. Intonation gave way ominously in one place, and there were uncertainties as to notes.

Meibion Penmachno (Mr. J. E. Roberts) sang (a) laboriously. The tone was strained, and the tenors did not blend together. There was much ragged attack. The duet was nicely sung, and later there were agreeably sung passages. The end was loose. In (b) the blend, notwithstanding occasional roughness, had a resonant, tuneful ring. There was some ragged attack, and the ends of phrases were loosely quitted. The pianist had to help rather obviously. The climax was well conceived and was dramatically effective, although rough as music.

Meibon Dâr (Mr. E. J. Clement), singing in English, gave an impressive performance of (a). Their style was dramatic, and the tone full. The basses were often very fine. The execution was not certain, some of the singers not always striking the "centre" of the pitch. On the whole the expression was excellent in intention, but the excitement of the execution tempted some singers over the boundary of good tone. In (b) there was much highly temperamental expression and considerable control. A certain B double flat was shield at. The finale was first-rate. Meibion Y Moelwyn (Mr. Cadwaladr Roberts) gave a vigorous rather than a beautiful performance of (a). Sometimes the execution was brilliant and exciting, but the ear was offended by unmusical tone and uncertain intonation. In (b) the same qualities were evident: warmth of expression and loose execution. It was a full-blooded interpretation, disdainful of details and exactitude.

The result seemed doubtful, especially in view of the reasons given for decision in the chief choral class. Would the adjudicators be swayed by emotional interpretation or by regard for refinement of tone and good musicianship, plus only fair colour?

Mr. Harry Evans gave the adjudication. He prefaced his remarks by a reference to Mr. Coleridge-Taylor's adjudication in the chief choral class, which had been held to glorify emotional interpretation regardless of technical perfection. Mr. Evans declared that Mr. Taylor did not intend to lay down such a principle. Accuracy and good technique were indispensable requirements of good performances, and only after they had been met could emotionalism come into the balance. In the case of the male-voice choir competition they had heard emotional singing associated with inaccuracy and faulty execution. But the Manchester Choir had given admirably correct and refined performances of both pieces, and with these qualities had contrived to sing expressively without exaggerating. The prize was therefore awarded to them.

This decision, coming from four Welsh adjudicators and only one Englishman, could not be challenged on

the ground of national bias. But unfortunately, owing to the propensity of Welsh competitors to question all decisions against them, there has already been some regrettable newspaper correspondence on the subject.

The results in some of the other classes were as follows. In the glee and sight-singing three competed of the eight that entered. The test was Pinsuti's "Spring song," which is *not* a glee. The sight-singing was fair. Maelor and Clifton Glee were bracketed first. Some of the solo-singing was remarkably good. The successful singers were Mrs. Maud Lovelace (soprano), Miss Winifred Lewis (mezzo-soprano and contralto), Mr. Watkin Hughes (tenor), and Mr. W. H. Edwards (bass). The only male-voice quartet to appear out of sixteen that entered was Mr. Hopgood's party, and they were awarded the prize. Olga Harte, of Liverpool, gained the junior violin prize, Sydney Northcote (Bargoes) the junior pianoforte prize, and Ethel Jones (London) that for the seniors. Jenny Jones (Cardiff) gained the violoncello prize. There were nine competitors and some of the playing reached a high level.

A prize of £10 offered for the composition of a pianoforte and string quintet, and open to the whole world, was awarded to a German composer, Heinrich Schalet, of Munich. Another composition prize was "for the best opera to take about 1½ hours to perform." The prize offered was £20. There were no entries.

W. G. McNAUGHT.

SALTAIRE.

September 12.

The prize-choir of this town has resuscitated the competition which used to be a useful section of its work. Six mixed-voiced choirs sang "The sands o' Dee" (Myles B. Foster) and own-choice pieces. Crosland Moor Wesleyan (Mr. R. H. Dyson) was first. Five men's-voice choirs sang "Hohenlinden" (Cooke) and own-choice pieces. Nelson Arion Glee Union (Mr. Lawson Berry) was awarded the first position. There were also classes for soprano, bass and boys' solos. Mr. H. A. J. Campbell was the adjudicator.

NEW BRIGHTON (LIVERPOOL) EISTEDDFOD.

September 19.

The adjudicators were Dr. Roland Rogers, Mr. Harry Evans and Mr. Dan Price. Four choirs entered for the chief mixed-voice choral competition, in which the tests were "He, watching over Israel" (Mendelssohn) and "The river floweth strong, my love" (Dr. Rogers), a selection that did not afford the charm of novelty. Mr. W. Tattersall's Southport Choir won an undoubted victory with nearly perfect performances. The other choirs were Colne Valley (Mr. T. E. Pearson) 2nd, St. Helens (Mr. H. Berrey) 3rd, and Talke (Mr. J. Whewall). In the male-voice competition ten choirs entered, and only one failed to appear. The following choirs sang:

- Warrington Male Choir.
- Warrington Apollo (Mr. H. Berrey).
- Goodshaw Glee Union (Mr. Burnel Peel).
- Talke (Mr. J. Whewall).
- Liverpool Cecilia (Mr. J. S. O'Reilly).
- 2nd, Wigan Harmonic (Mr. Arthur Bullock).
- Hindley Co-operative (Mr. J. Layland).
- 1st, Habergam Glee Union (Mr. E. Hitchon).
- 3rd, Nelson Arion (Mr. Lawson Berry).

The test-pieces were: "The beleaguered" (Sullivan) and "Must I then part from thee" (Otto).

BLACKPOOL.

October 14, 15, 16, 17.

We are informed that the entries here constitute a record even for this mammoth festival. There are 366 vocal soloists, eight first-rate choirs in the challenge-shield class, nine in the second choral, six in the female-voice choir class, and ten in the male-voice classes. There is thus every prospect of a first-rate success. The present holders of the mixed-voice challenge shield are the Isle of Man Choir, which Mr. Looney conducts with such ability.

In the children's classes action-songs will be as usual an attractive feature.

A new departure has been made in the constitution of a festival choir of 160 voices for the purpose of giving performance of works at an evening concert. On the evening of October 16 the following works will be performed: "Sing ye to the Lord" (Bach), "Festival hymn" (Lee Williams), and "Folk-song variations" (Rutland Boughton).

BALLARAT.

We have received the programme of the National Eisteddfod of Australia, to be held in Ballarat during October. There are sixty-eight classes in the music section. In the chief choral section the first-prize is £125 and the second £60. The test-pieces are "Praise the Lord" (Benedict), "Daybreak" (Fanning), and "Godhead throned in power eternal" (Mozart). Mr. W. Short, one of the King's trumpeters, is the chief instrumental adjudicator, and he will join the board of choral adjudicators.

DATES OF COMPETITIONS.

(The following are in addition to the forty competitions announced in our September issue.)

BIGGLESWADE.—October 29. Mr. Frank Creak, Saffron Road, Biggleswade.

LEICESTER.—February 26, 27. Mr. H. S. Smith, Y.M.C.A., Leicester.

MORPETH (WANSBECK, NORTHUMBERLAND).—April 2, 3. Mrs. Orde, Nunnykirk.

LEITH HILL (DORKING).—April 28. Miss M. Vaughan Williams, Leith Hill Place, Dorking.

MORECAMBE.—May 5, 6, 7, 8. Mr. H. Powell, Musical Festival Offices, Morecambe.

NORTHALLERTON (SWALEDALE).—May 26, 27. Miss Charlotte Yeoman, Prior House, Richmond, Yorks, and Mrs. Ringrose, Northallerton.

SOUTHPORT.—May 27, 28, 29. Mr. F. W. Jackson, 43, St. John's Road, Birkdale, Southport.

LONDON COMPETITIONS.

(The following are the dates for 1909. We shall deal fully with the programmes and arrangements in the next issue of THE RECORD.)

KENSINGTON.—March 2, 3, 4. Miss C. E. Denison, 58, St. Mark's Road, North Kensington, W.; and Miss Rawson and Miss I. Colville.

SOUTH LONDON.—March 12 to 18. Mr. L. Lester Jones, 49, Terrace Road, Upton Manor, E.

STRATFORD (FOR ESSEX AND LONDON, E. & N.E.).—March 20, 22, 24, 25, 26, 27 and April 3. Mr. J. Graham, 110, Station Road, Chingford.

WORKING GIRLS' CLUBS.—April 3. The Hon. Maud Stanley, Smith Square, Westminster.

ALEXANDRA PALACE (HERTS AND NORTH MIDDLESEX).—May 6, 7, 8. Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W.

PEOPLE'S PALACE MUSICAL FESTIVAL.—May 10–15. Miss Edith Barran, 20, Queensberry Place.

THE NATIONAL EISTEDDFOD.—June 15, 16, 17, 18. General Secretaries, Mr. W. E. Davies and Mr. D. R. Hughes, 63, Chancery Lane.

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